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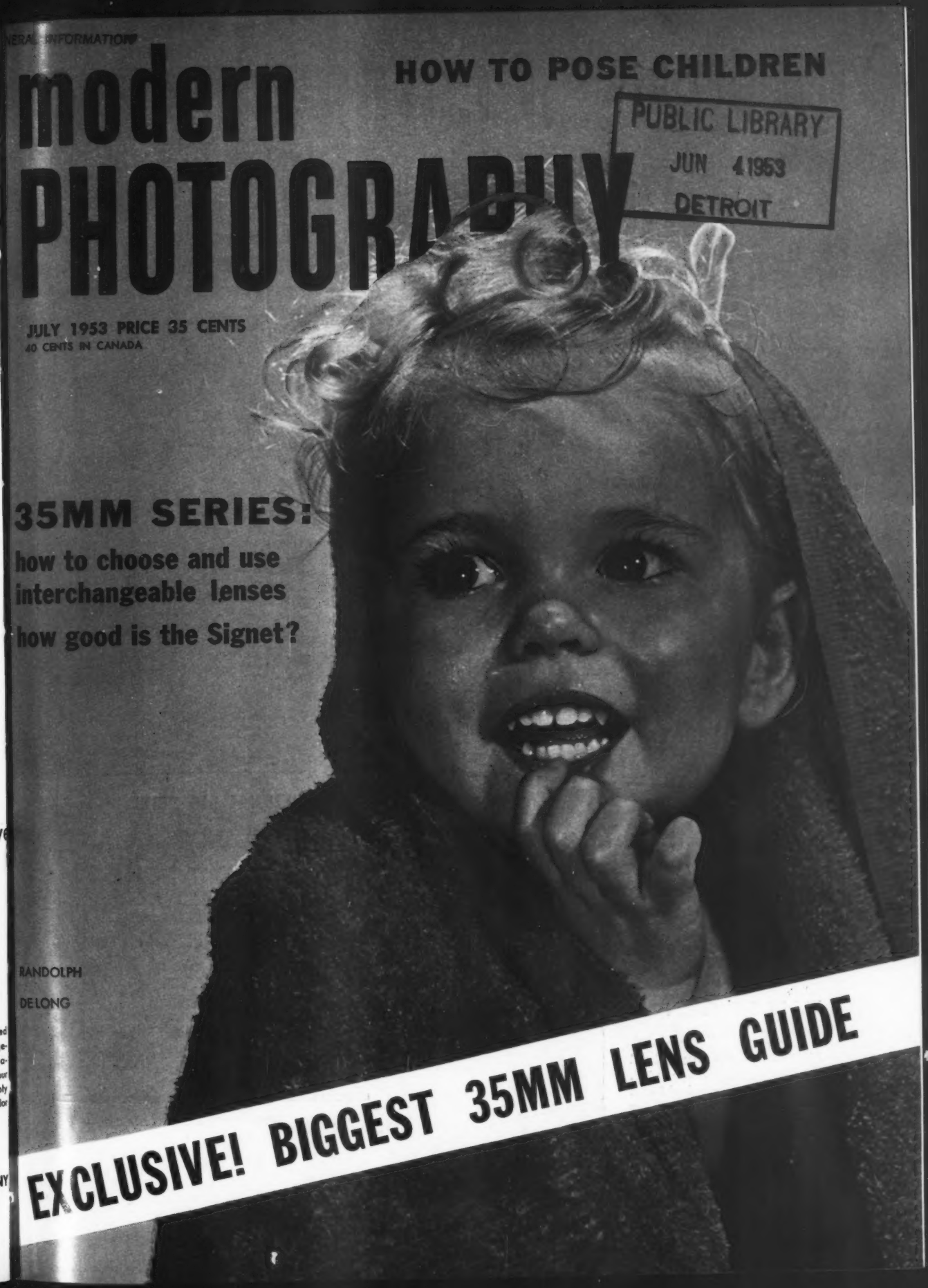

35MM SERIES:

how to choose and use interchangeable lenses

how good is the Signet?

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New ANSCO COLOR CONTEST with $12,000 PRIZES!

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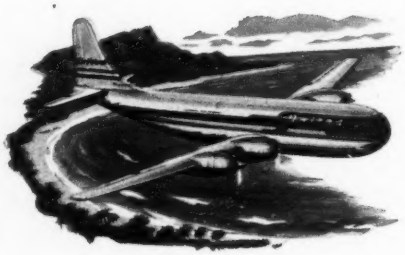
1953 Ford Customline Tudor V-8
(Approximate value, $1975)

Plus 100 other valuable prizes!
50 for human interest pictures!
50 identical prizes for scenics!



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Round trip transportation for two people to photogenic and colorful Hawaii via United Air Lines luxurious twin-deck Mainliner Stratocruisers! United's famous food and "Club on Wings" service aloft . . . a traditional Hawaiian welcome to greet you. PLUS $100.00 CASH in expense money.

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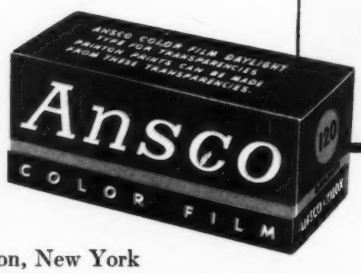
ANSCO COLOR FILM (Daylight and Tungsten Types) available in 120, 620 and 828 rolls, standard 35mm magazines, and popular sheet film sizes.



ADDITIONAL BIG PRIZES!

SECOND PRIZE (One for each class)
$500.00 cash to two winners

THIRD PRIZE (One for each class)
$300.00 cash to two winners

FOURTH PRIZE (One for each class) Ansco 35mm Karomat Camera and case—*plus* $50.00 in Ansco merchandise.
$226.60 value to two winners

FIFTH PRIZE (One for each class) Ansco 35mm Karomat Camera and case.
$176.60 value to two winners

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60 seconds after you snap the shutter, lift out a beautiful finished print like this.

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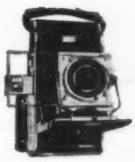

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$35⁷⁵

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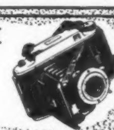

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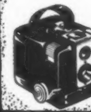

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Fully Automatic ✓ MX

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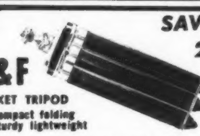

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Leather Carrying Case for any of above 2.20

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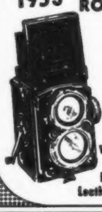

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	LIST PRICE	USED
ARGUS C3, f3.5, Case, Flashgun	69.50	39.00
BOLSEY, cf3.2, RF	61.50	37.75
BOLSEY, B2, cf3.2, RF, BIF	73.50	44.00
BOLSEY, C, Reflex, cf3.2, RF, BIF	109.50	69.00
CONTESSA "35" cf2.8 Tessar RF	214.00	129.50
FLASH BANTAM, cf4.5 Lens	57.75	27.75
KODAK "35", cf4.5 Lens	Special	24.50
KODAK 35mm, RF, f3.5	66.50	39.50
KODAK Signet	92.50	62.00
RETINA II, cf2 Xenon	197.70	89.00
RETINA IIa, cf2 Xenon BIF, MX	184.10	109.50
ROBOT II, cf1.9 Xenon, BIF, MX	249.50	149.50
ROBOT STAR, cf2.8, BIF, MX	217.50	131.50
TENAX I, f3.5 Novar	69.00	24.50

ROLL FILM CAMERAS

	LIST PRICE	USED
BESSA 120, cf4.5	69.00	22.00
COUPLED BESSA II, 120, cf3.5 Skopar	124.50	79.00
IKONTA C, cf35 Tessar	199.00	109.50
KODAK TOURIST 620, cf4.5	71.00	39.50
KODAK MONITOR, cf4.5 Lens	57.50	39.50
KODAK MEDALIST, cf3.5, RF	292.50	87.50
KODAK MEDALIST II, cf3.5, RF, BIF	304.75	159.50
ZEISS SUPER IKONTA A, f3.5 Novar, RF	182.00	69.50
ZEISS SUPER IKONTA B, f2.8 Tessar, RF	149.50	94.50
ZEISS SUPER IKONTA BX, f2.8 Tessar	281.00	119.00

REFLEX CAMERAS

	LIST PRICE	USED
ANSCO AUTO REFLEX, cf3.5	155.00	97.75
ARGOFLEX, cf4.5 Lens	59.50	29.50
CIROFLEX, cf3.5	79.50	39.75
CONTAFLEX, f2	Special	129.50
CONTAFLEX, f1.5	Special	149.50
KODAK REFLEX, cf3.5	137.50	94.00
KODAK REFLEX II, cf3.5	161.00	79.00
ROLLEIFLEX AUTO, f3.5 Tessar	235.00	135.00
ROLLEIFLEX AUTO, cf3.5 Tessar, Solenoid	299.00	174.50
ROLLEIFLEX AUTO, cf3.5 Xenar, MX	259.00	109.00
ROLLEICORD, f3.5 Triotar	119.50	57.75
ROLLEICORD, f4.5 Triotar	75.00	45.75

KINE EXAKTA

	LIST PRICE	USED
KINE I, Tessar f2.8, BIF	Special	110.00
KINE I, Biotar cf2, BIF	Special	145.00
KINE II, Biotar cf2, BIF	Special	189.00
KINE II, chrome Biotar cf2, BIF	Special	199.50

PRESS CAMERAS

	LIST PRICE	USED
CROWN, 101 Ektar f4.5, Kalart RF	232.90	129.50
2¼ x 3¼ BUSCH, 101mm f4.5 Raptar, Kalart RF	133.40	69.95
2¼ x 3¼ PACEMAKER SPEED GRAPHIC, 101mm f4.5 Ektar, Kalart RF	299.50	138.75
2¼ x 3¼ CENTURY, 101mm, cf4.5, full Graflex Sync., RF	218.00	129.00
2¼ x 3¼ BUSCH, 101mm, cf4.5, Rapax, Solenoid, RF	212.80	94.50
3¼ x 4¼ ANN. SPEED GRAPHIC, 135 mm f4.5, Compur cpld. RF	189.50	99.00
3¼ x 4¼ SUPER D GRAFLEX RB, cf4.5 Ektar, auto. diaph.	237.15	139.00
3¼ x 4¼ KALART, cf4.5 Raptar, RF, Focspt.	295.00	117.00
3¼ x 4¼ KALART, 127mm, cf4.5 Rapax, RF, BIF	275.00	175.00
4 x 5 B&J, 127mm f4.7 Ektar, Kalart RF	179.50	79.50

8mm MOVIE CAMERAS

	LIST PRICE	USED
BELL & HOWELL COMPANION f3.5	77.00	47.95
BELL & HOWELL SPORTSTER, f2.5	99.50	54.00
CINE KODAK MAGAZINE 90, f1.9	174.50	89.00
CINE KODAK 90, f1.9	89.95	49.50
CINE KODAK 90, f1.9 and 1½" f4.5 Tele. & Case	119.95	80.00
CINE KODAK 25, f2.7	48.33	29.00
DeJUR EMBASSY, cf2.5	106.95	59.00
KEYSTONE K8, f2.5 Wollensak	49.90	19.00
REVERE 8 MAGAZINE THREE LENS TURRET, 60, cf2.8 B&L, 1½" cf3.5 Wollensak Tele.	218.25	118.25
REVERE 8 MAGAZINE 70, cf1.9	124.50	67.00
REVERE 50, f2.8	59.50	29.50
REVERE 55, f2.8	69.50	44.50
REVERE RANGER, f2.5	74.50	49.50

8mm MOVIE PROJECTORS

	LIST PRICE	USED
AMPRO Futurist w/case	165.00	109.00
BOLEX M-8	179.50	101.50
BELL & HOWELL Regent w/case	179.95	104.00
BOLEX 8-8-16 for 8 and 16mm w/case	383.00	219.00
DeJUR 750 w/case	159.50	94.50
DeJUR 1000 w/case	177.50	102.00
KEYSTONE R-8	89.75	54.50
KEYSTONE K-98	114.50	67.00
KEYSTONE K-108	139.50	79.00
KEYSTONE K-109 w/case	159.50	94.50
KODAK Kodascope 8-17A	111.00	67.00
REVERE 85-B w/case	124.50	74.50
REVERE 90 w/case	159.50	92.50

16mm SILENT PROJECTORS

	LIST PRICE	USED
AMPRO Imperial w/case	239.00	157.50
BELL & HOWELL Diplomat 2" f1.6 Super Proval Lens 750W lamp and case	299.95	179.95
BELL & HOWELL, Same without case	281.95	169.50
KEYSTONE A-82	119.50	69.50
KEYSTONE K-160	139.50	84.00
KEYSTONE K-161-C w/case	159.50	99.50
REVERE P-40 w/case	182.50	109.50

SLIDE PROJECTORS

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w/Airequipt Changer	55.10	39.50
S.V.E. Model D, 300W	52.45	33.45
w/Airequipt Changer	65.00	42.50
S.V.E. Model C, 300W	68.20	44.50
S.V.E. Model G-2	59.50	33.50
TDC Mainliner 300	59.50	32.00
TDC Streamliner "300"	64.50	49.00
TDC Standard Model A-1, 150W	34.75	19.00
TDC Standard Model A-2, 200W	39.75	21.50
TDC Professional 750	150.00	89.00

ENLARGERS

	LIST PRICE	USED
DeJUR I f4.5, 2¼ x 3¼, condenser	126.50	84.50
DeJUR II cf4.5, 2¼ x 3¼, condenser	99.50	64.50
DeJUR 4 x 5, f4.5, condenser	179.50	119.50
FEDERAL 135 f4.5, 35mm, condenser	50.00	29.50
FEDERAL 319CL f4.5, 2 x 3, diffusion	80.00	59.50
KODAK "B", 4 x 5, w/blower, diffusion	180.00	144.50
KODAK Hobbyist f8.3, 2 x 3, coldlite	42.50	29.00
OMEGA DII 4 x 5, condenser	189.50	99.40
OMEGA B4 2¼ x 3¼, condenser	96.90	65.00
OMEGA E3, 5 x 7, Autofocus	325.00	214.50
SOLAR Autofocus cf4.5, 2¼ x 3¼, condenser	109.00	74.50

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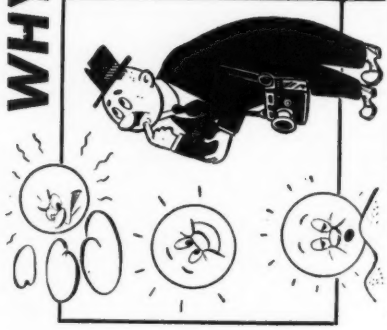

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Combined with Minicam Photography

JULY 1953, VOL. 17, NO. 7

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To bring you the giant list of interchangeable lenses for 35mm cameras we omitted several regular columns: MODERN STEREO *by Bart Brooks,* WHAT'S AHEAD *by Lloyd Varden,* THE CAMERA CLUBS *by Mabel Scacheri and the* SALON CALENDAR. *They'll all appear in the August issue of* MODERN.

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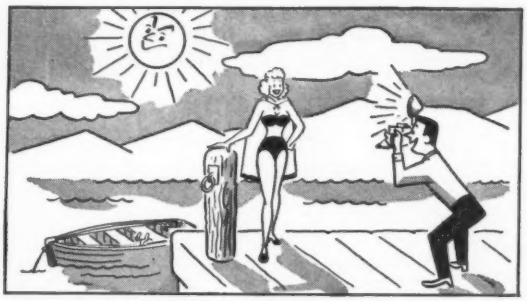
HOW TO GET SMILES INSTEAD OF SQUINTS

Why make a pretty girl look her worst? And it's all your fault if you make her face the sun when you take her picture. With the sun right in her eyes, she can't help but squint and frown.



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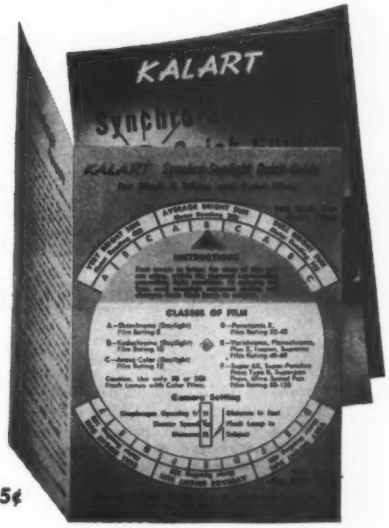
What a difference Synchro-Sunlight makes! It enables you to get a natural smiling expression and beautiful back lighting. Same girl shown at left, photo taken same day, same camera, same photographer.

Synchro-Sunlight Guide Shows How *FREE* — with coupon below

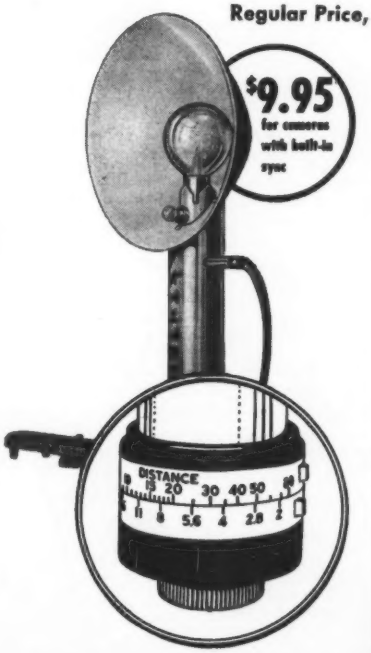
Taking Synchro-Sunlight pictures is fun and easy – WHEN you know how to balance daylight with flash. The new Kalart Synchro-Sunlight Guide shows you how at a glance. Covers all popular black and white films – COLOR FILMS – and leading types of flashbulbs. Just turn the dial and there's the answer – simple, clear, easy-to-follow. Use Synchro-Sunlight to balance your lighting when part of your subject is in shadow and part in bright sunshine – to take snapshots on porches or other deep shade – to get brilliant, full-lighted pictures early in the morning or late in the afternoon. Hurry and send for your Guide today.



Regular Price, 25¢

NEW *KALART* SUPER Speed Flash with built-in flash KAL-Q-LATOR

Hitch your camera to the new Kalart SUPER Speed Flash and you can be sure of beautiful Synchro-Sunlight pictures – brilliant indoor flash pictures. The exclusive Kalart Flash KAL-Q-LATOR gives you a "magic brain" that takes the arithmetic out of flash photography. Shows correct lens setting instantly for all indoor or after-dark flash pictures with COLOR FILM – with black and white film – for any distance.



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MAIL COUPON TODAY!

KALART
Plainville, Conn. Dept. C-7
Please send me, free of charge, one Kalart Synchro-Sunlight Guide. (One Guide per coupon.)

Print name and address

In Canada, send coupon to: Hughes Owens Co., Ltd., 103 Princess St., Winnipeg.

This offer expires Sept. 30, 1953

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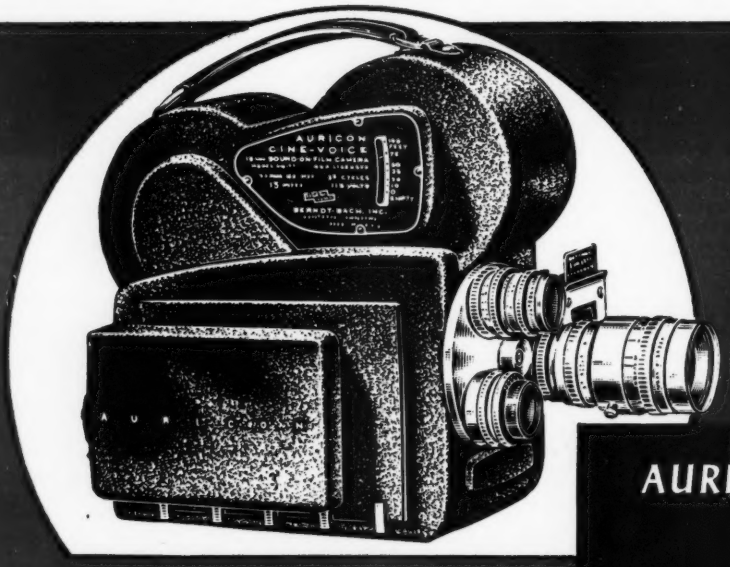


Even with home movies, the era of 16mm silent film is quickly passing. Write Dowling's Fifth Avenue today for a generous allowance on your present outfit against a new, modern CINE-VOICE Sound Camera. Quite likely, the allowance will more than cover the down payment!

AURICON Cine-Voice

FOR ONLY $69.50 DOWN

YOU CAN SHOOT 16MM MOVIES THAT TALK!

What you see in the finder and hear in the headphones, are yours forever on film . . . In natural color or black and white, the Cine-Voice Camera photographs a sound track alongside your picture, on the same film at the same time. Using the Cine-Voice Sound System is as easy as tuning your radio. It takes only a few seconds to place the microphone near your subject and you are making a talking picture! When your film is returned after processing, it will play on any 16mm sound projector perfectly LIP-SYNCHRONIZED. Magnetic stripping is not required, saving you both time and expense. Kodachrome, Ansco Color or black and white films cost the same as the silent types. With the Cine-Voice you get the sound track free! The superb quality of this compact, high fidelity system is attested by the reputation of its manufacturer, Berndt-Bach, Inc., and the wide usage of the Cine-Voice in television and many other professional fields.

Single Lens Model ..... **$695.00 Cash or $69.50 Down**

Turret Model ..... **$784.50 Cash or $78.45 Down**

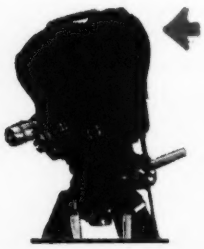
(Optional) Portable Power Pack ..... **$58.50 Cash or $5.85 Down**

With D. F. A.'s convenient deferred payment plan, the balance, after down payment or trade-in, may be spread over as many as 12 easy monthly installments—beginning one month after you receive your new Cine-Voice!

"NO EXTRAS"* NEEDED

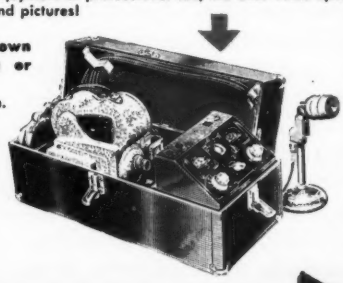
YOU RECEIVE A COMPLETE SOUND FILMING SYSTEM

The Cine-Voice, with 100' film capacity, is furnished as illustrated, in the carrying case, ready to be used with normal household electric current. Included without additional charge are: Microphone, amplifier, headphones, tubes, 50' of microphone cable, carrying case. *Lenses are optional and available at additional cost. Your present "C" mount lenses may be used, or write D. F. A. for lens list. Yes, STYLED RIGHT . . . PRICED RIGHT . . . AT **$695.00 CASH OR ONLY $69.50 DOWN** COMPLETE AND READY TO MAKE HOLLYWOOD QUALITY MOVIES! Whether for home enjoyment or professional use, the Cine-Voice opens a new world of sound pictures!



Auricon-Pro, 200' Film Capacity, $1310.00 Cash or $131.00 Down
Auricon Super-1200, 1200' Film Capacity, $4315.65 Cash or $431.36 Down

Please write Dowling's Fifth Avenue for complete description.



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Dowling's Fifth Avenue complete 1953 catalog is FREE. It's a permanent, ready reference to fine quality still and movie equipment of all types. Please use the coupon to request your copy.

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Leica IIIf with Summarit 50mm f/1.5 lens	434. Cash or 43.40 Down
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Leica If with Summaron 35mm f/3.5 lens	174.80 Cash or 17.48 Down
Leica If with Summicron 50mm f/2.0 lens	255.80 Cash or 25.58 Down
Leica IIf without lens	139.00 Cash or 13.90 Down
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*The SUMMICRON 50mm f/2.0 lens is an epoch-making optical achievement. A 7-element, air-spaced objective, it provides correction for color, etc., not previously possible. SUMMICRON 50 mm f/2.0 lens only is priced at $183. Cash or $18.30 Down.

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Rolleicord 1953 Rolleiflex

Indisputably, the Rollei is the finest camera of its kind. Chances are that more of the prize-winning photographs shown in this magazine were taken with a Rollei than with any other camera. Yet, operating a Rolleicord or Rolleiflex is simplicity itself . . .

Rolleicord III with Schneider Xenar f/3.5 lens	$149.50 Cash or $14.95 Down
Rolleiflex III with Schneider Xenar f/3.5 lens	265.00 Cash or 26.50 Down
Rolleiflex III with Zeiss Tessar f/3.5 lens	285.00 Cash or 28.50 Down
*Rolleiflex 2.8C with Schneider Xenotar f/2.8 lens	385.00 Cash or 38.50 Down

Dowling's Fifth Avenue delivers each Rollei as a factory packaged, guaranteed unit, **complete** with dual lens cap, cable release and deluxe eveready carrying case.

Selected Accessories for Use with Your Rollei

For additional accessories for f/3.5 please write D. F. A. for complete **free** list!

Flashflex BC Flash Unit (with battery)	$ 22.95
Plate Back Set	38.27
Rolleikin II 35mm Adapter	35.78
Rolleinar I or II	18.69
Rolleipar I or II	9.05
Veigel Exact Enlarger with Schneider f/3.5 lens R/F	189.50
Zeiss Duonar 2-X f/5.6 Telephoto Lens with Case	144.00

1953 Exakta VX

Pre-set lens models: Exakta VX with Tessar f/2.8 lens $279.80 Cash or $27.98 Down; with Primoplan f/1.9 lens $289.50 Cash or $28.95 Down; or with Biotar f/2.0 lens $353.30 Cash or $35.33 Down; or with Angenieux 50mm f/1.5 lens $385.30 Cash or $38.53 Down. Non pre-set lens model: Exakta VX with Biotar 75mm f/1.5 lens $393. Cash or $39.30 Down. For Penta Prism with built-in range-finder, instead of waist-level viewfinder, add $57. Cash or $5.70 Down to model selected. Eveready case $12. Angenieux 28mm Retrofocus f/3.5 wide angle lens $120. Cash or $12 Down.

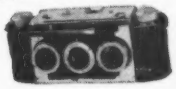
CONTAX IIA and IIIA

Contax IIA with Sonnar f/2.0 lens $444. Cash or $44.40 Down; or with Sonnar f/1.5 lens $488. Cash or $48.80 Down. For Contax IIIA with built-in exposure meter add $46. Cash or $4.60 Down.

RETINA IIA

Compact, precise and reliable . . . perfect for traveling light! Full M-X synchronization; rapid film advance lever. With famed Schneider Xenon f/2.0 lens $164.10 Cash or $16.41 Down.

STEREO Headquarters!



Revere Stereo Camera with matched f/3.5 lenses $174.50 Cash or $17.45 Down; Stereo Realist Camera (illustrated), matched f/3.5's $159.00 Cash or $15.90 Down; Taylor Stereo Table Viewer $82.50 Cash or $8.25 Down; TDC Stereo Vivid Projector $175.00 Cash or $17.50 Down.

Brand New Pacemaker "45" GRAPHICS

D. F. A. special complete with Graflok back, Ektalite screen, Schneider Xenar 135mm f/4.7 lens in full M-X Synchro-Compur shutter, Kalart coupled range-finder, Heiland flash unit, and finely stitched tan gadget bag. Complete—all new—Crown "45" outfit, as listed $188.95 Cash or $18.89 Down. Complete—all new Speed "45" outfit, as listed $213.95 Cash or $21.39 Down. Crown "45" with Xenar 135mm f/4.7 lens in synchro shutter only $144.50 Cash or $14.45 Down; Speed "45" with same lens only $179.50 Cash or $17.95 Down. "Bargains" indeed! Request complete Graphic list.

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Get abreast of the times with a new strobe unit! Strobonar I $82.50 Cash or $8.25 Down; Strobonar III $189.50 Cash or $18.95 Down; Strobonar IV $369.50 Cash or $36.95 Down; just released . . . new Strobonar V $119.50 Cash or $11.95 Down.

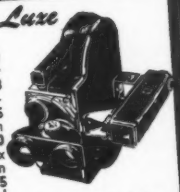
POLAROID Land CAMERA

Exciting new Pathfinder, model "110", with coupled rangefinder, etc., $249.50 Cash or $24.95 Down. Standard and reliable model "95" $89.75 Cash or $8.97 Down.

Linhof Super Technika 4x5

With multifocus R/F, universal back, Ektalite field lens and Xenar 127mm f/4.7 lens in M-X Synchro-Compur shutter $389.75 Cash or $38.97 Down. All Linhof models and lenses for immediate shipment—write!

BOLEX H-16 De Luxe



Complete with 3 top Kern (Swiss) lenses—Switar 25mm f/1.4, Yvar 16mm f/2.8 and Yvar 75mm f/2.8—and fitted leather compartment case $712.50 Cash or $71.25 Down. Bolex H-16 Leader with Lytar 25mm f/1.9 lens $299.50 Cash or $29.95 Down. Bolex Stereo System (illustrated on camera) $397.50 Cash or $39.75 Down. Pan Cinor Variable Focal Length Lens $447.50 Cash or $44.75 Down. Bolex Titler and Special Effects Kit complete $295.50 Cash or $29.55 Down. 24 page Bolex catalog free on request!

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★Short cocking, single lever shutter action.
★Built-in Flash Synchronizer.
★Precision Coupled Focusing.
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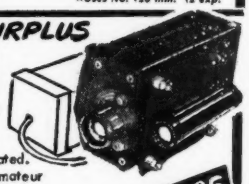
★Uses No. 120 film. 12 exp.

GOV'T SURPLUS 16MM CAMERA



That famous 'Gun Camera used by Navy & U.S.A.F. Electrically operated. Ideal GIFT for amateur or the professional movie maker. Has a 1-3/8" (35mm) lens with built-in exposure guide & shade. Adjustable for THREE SHUTTER SPEEDS—16, 32, & 64 frames per sec. Uses regular Eastman magazines (50 ft.). Comes complete with ZOOM viewfinder and battery box. Requires no winding—operates on 24 volt current supplied by ordinary dry cell batteries carried in box that clips on to belt. Takes Black & White or Full Color. This is a COMPLETE UNIT except for film and batteries.

44.95 COMPLETE

CONVERTED MODEL — Rebuilt with special adapter which fits any STANDARD 16mm Movie Lens. Makes the above camera one of the finest of its type on the market. Available with or without lens but comes with "C" mount adapter. 59.95

FILM (50 ft.) B&W—$3.00 Set of Batteries $1.79

FERRANIA RONDINE
FLASH CAMERA 13.75
CASE 2.99

Made by Italy's finest Camera Manufacturer. A handy box-type camera with built-in flash synchronization. Has a hard coated f:8.8 precision ground, 75mm lens in a precision focusing mount — adjustable close-up to inf. Shutter has 2 speeds: 1/75 sec. & Time. Has one optical & one sport view finder. Takes 8 exposures on a roll of standard 127 film — B&W or color. Metal body is leather covered in choice of 4 beautiful colors: Dk. Brown, Tan, Blue, Dk. Green. Handsome leather carrying case comes in same colors as above. (please state color choice.)

DARK ROOM PHONES

These desk type telephones provide perfect, two-way hookup between the darkroom and any point up to 100 ft. Each set includes 2 phones, wire and hookup instructions. Operates on flashlight batteries. Has blue enamel finish. Price per SET. 7.50

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the last word

Praise from Professionals

Sirs:

My congratulations on your story of Eliot Elisofon's work on *Moulin Rouge* (MODERN, April, 1953). It is a pleasure to see an important contribution to photography given the space it deserves.

Like many photographers, I was enthusiastic over the experimental work in the film and had many unanswered questions in my mind upon leaving the theatre. You and Elisofon did a marvelous job in conveying both the creative and technical aspects of the film, clarifying my thoughts and answering my questions. The color portfolio was particularly well chosen and executed.

Whether it be stills, movies, or TV, let us have more stories like this.

New York, N. Y. Arnold Newman

Sirs:

Please accept my congratulations on the Elisofon article in the April issue of MODERN.

You rendered a great service to the photographic profession with this publication.

Why can't we see more articles like this one?

New York, N. Y. H. Landshoff

Peak Action

Sirs:

Here's an end of the roll shot you might be interested in. Nancy, a high school senior, and I were shooting beach shots at a nearby lake last summer. For last exposures we decided to

try something unglamorous. She knelt on the bottom, then popped out of the water. I exposed at peak of action for 1/50 sec. at f/5.6. The bottom of my Ciro-flex C was lapped by small waves, as I had to be right at water level to catch her as she popped out dripping wet. The lifeguards thought both of us were daft.

Manlius, N. Y. George Tillman

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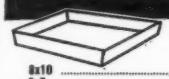

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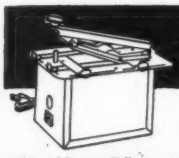
Compco All-Metal CONTACT PRINTER*



Easy to operate printer that takes all negatives from 35mm to 4"x6". All metal construction.

*Shipped Express Collect List $7.95 SALE $5.95

Davidson STAR-D Model D-18 TRIPOD

Double extension tripod with Multi-Cam Head

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Precision die-cast aluminum. Lifetime factory guarantee. Multi-cam platform give you long enough base to fit all 2¼x2¼ reflex cameras. Detach platform and head fits any 8 or 16mm movie camera.

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(Thermostatically controlled)

Double hammertone surface. Dries four 8 x 10 prints at one time.

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- With Graflok back and Ektalite field lens. Includes one film holder.
- Speeds from 1 second to 1/400th

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With T coated Tessar Opton F2.8 lens

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- Built-in electric cell exposure meter
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ZEISS SUPER IKONTA C

(The Duplex Camera that takes 8 2¼ x 3¼ or 16 1⅝ x 2¼ pictures on roll. With coated Zeiss Tessar Opton F3.5 lens.

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- MX Full Synchro shutter
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- Built-in flash • Self timer
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This is the improved model with built-in flash conveniently located on top of camera.

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40mm Steinheil F3.5 coated Wide Angle	42.50
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Drastic Reductions on Used 35mm LEICA CAMERAS

with Coupled Range Finder, speeds from 1 sec. to 1/1000th.

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SIMS MODEL D2 FLASH GUN for Leica IIIC	11.95
SIMS MODEL IIIF FLASH GUN with Leica cord for Leica IIIF	10.95

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Making and showing home movies with this outfit is as easy as taking snaps with a box Brownie. One simple setting, then aim and press the button and you're making wonderful movies.

You Get 4 Pieces! For only $109.95 (postpaid)

1. BROWNIE MOVIE CAMERA, with coated F2.7 lens, sprocketless loading.
2. LEATHER HOLSTER CASE
3. BROWNIE MOVIE PROJECTOR with 1" F2 lens, 300 watt lamp.
4. 30"x40" BEADED SCREEN with tripod.

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16mm Three Lens Turret "Leader" Camera

If New $299.50 only $209.50 (like new)

- Tri-focal viewfinder
- Coated F1.9 lens
- Speeds 8 to 64, single frame, reverse

Save $15.25 on New 8 or 16mm BAIA MOVIE ACTION EDITOR*

(Specify 8 or 16 mm)

Reg. $54.75 SALE $39.50

Includes: Stainless Steel Splicer, Dual Purpose Rewind Baseboard and Movie Action Viewer | *Shipped Express Collect

Save up to 33%! Brand NEW IMPORTED LENSES

8mm COATED LENSES

In standard 'D' mount, fits Revere, Keystone, DeJur and others.

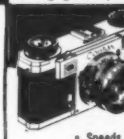
	List	SALE
6mm F1.9 wide angle	$39.95	$29.50
7mm F2.5 wide angle	29.95	21.95
1½" F3.5 Telephoto Universal focus	11.95	7.95
1½" F2 focusing mount, leather case	29.95	19.95

16mm TELEPHOTO LENSES

In standard 'C' mount. Fits all cameras such as Bell & Howell, Bolex, Keystone, Revere, Etc.

17mm F2.7 imported wide angle	$34.95	$24.95
3" Hugo Meyer Trioplan F2.8 coated lens focusing mount	78.00	49.50
3" High grade imported F1.9 coated lens focusing mount	49.95	37.50

NEW LOW PRICE LATEST MODEL! 35mm CONTAX II A



T coated Zeiss Sonnar Opton F2 lens

Reg. $444.00 SALE $249.50

- Built-in flash
- Speeds from 1 sec. to 1/1250th
- Coupled range finder

LEATHER EVEREADY CASE ADDITIONAL	$10.00
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transparencies

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COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

The cute little girl who appears on this month's cover is (honest!) looking for the birdie. She's still at the age where Santa Claus is expected for Christmas, birdies appear in photographer's studios—and minks are little animals.

She was photographed by the California team of Randolph and De Long in a studio. They used a 5 x 7 view camera equipped with an 8¼-inch Zeiss Tessar lens. The exposure was f/11 at 1/100 second on Ektachrome. Lighting was provided by four No. 22 flashbulbs—placed back, front, side and overhead.

PHOTOGRAPHIC POLICE • • •

Seems it just pays to break out of jail in Salem, Ore., since the police became photo bugs. You're sure to get your picture taken—free too.

It all began when a prisoner was discovered trying to break through his cell via a hole. Stop him? Certainly not—when swing shift detective Robert Mason, the police department photographer, has a chance at getting a good candid.

So they let the poor convict dig his heart out while Mason and Police Captain Stanley Friese hid under a desk in the next room where the break in the wall would occur when completed.

The prisoner had just emerged through his hole and was about to jump from the file cabinet when Mason's flashbulb went off. For those who would take pictures of escaping prisoners the data is: 4 x 5 Speed Graphic, f/11 at 1/100 with one No. 11 flashbulb. Mason is sure he can do better, artistically speaking, next prison break.

WIDE WORLD PHOTO

For the prisoner—a surprise

ON CREDIT LINES • • •

Ever become impressed with a certain photograph in a magazine and try to find the name of the photographer who took it? On many magazines, you may look for a credit line in vain. On others, all the photographers' names are lumped together in a small box in some dark corner of the publication. MODERN has always believed that the name of every photographer represented belongs in one place—next to the picture. The art department may complain that the credit line spoils the balance of a certain page layout, but on it goes anyway. A photographer deserves it.

Occasionally we slip up. Last month's issue contained one photograph not credited to anyone. It was of a small boy swinging at a ball with a bat, and appeared in an article called *Try Action This Summer, page 57*. It was taken by Elizabeth Hibbs, to whom profuse apologies are made.

P.S. • • •

If, after you finish reading John Whiting's article on photographing flowers, *page 42*, you want to expand your flower knowledge, here are some places to write:

Jackson & Perkins
312 Rose Lane
Newark, New York
(rose catalog)

Noweta Gardens
Box F
St. Charles, Minnesota
(send 25 cents for beautiful catalog of gladiolus)

Gilbert Wild
Box F
St. Charles, Minnesota
(send 25 cents for 60-page color catalog of iris, peonies, day lilies)

ASK A FOOLISH QUESTION • • •

Arthur Kramer, the fellow responsible for a good part of the work on the *Interchangeable Lenses* article, *page 48*, has an old-fashioned affliction known as an inquiring mind. Puzzled about the reciprocity law of exposure, he wrote to a prominent photographic manufacturing concern that maintains

(*Continued on page 16*)

Tops 'em all!

BRUMBERGER SLIDE PROJECTORS

Cooler! Brighter!

300 Watt Blower-Cooled and Versatile, too!

#1405 FLEETWOOD $69.50

Handles 2¾", 2" and Stereo Binders

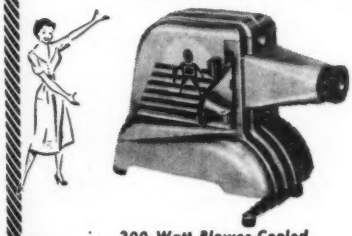
Includes 5" f:3.5 lens and choice of any of the following 3 carriers:

1 — for 2x2 Binders (35mm, Bantam, etc.)
2 — for 2¾ x 2¾ Binders (2¼ x 2¼ slides)
3 — for single frame of stereo binder

Two-switch control-bulb cannot light unless fan is "ON". Fan has own switch.

EXTRA CARRIERS, $3.95 ea. • CASE, $9.95

- Brilliant coated and color corrected anastigmat lenses.
- Attractive lightweight diecast housing including base.
- Rubber shock mounted motor . . . increases lamp life, retains focus, reduced general wear and tear.
- Vertical tilt control (up and down).
- Horizontal tilt, to correct for table or slide being off horizontal level.
- Adjustable front-surface optical glass reflector — (not polished or plated metal).
- Dual bulb adjustment . . . front-to-rear and side-to-side, for perfectly centering filament of bulb.
- 110-120 volts A.C.
- New type slide carrier — automatically ejects last slide without removing carrier.
- On all models, no change of condensers is required when changing carriers. Merely slip in new carrier and project.
- All models will take Airequipt Automatic Slide Changer using their Adapter #P-86.



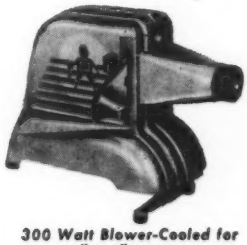
300 Watt Blower-Cooled and Versatile, too!

#1422 RIVIERA $59.50

Handles 2¾", 2" and Stereo Binders

Includes choice of any one of 3 carriers. Similar to the #1405 FLEETWOOD but with single switch control and 5" f:4 lens.

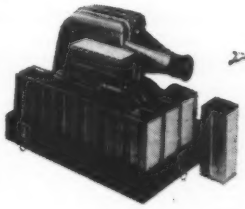
Above prices include F.E.T.



300 Watt Blower-Cooled for 2" x 2" Binders

#1307 BEL-AIR $59.50

For 35mm & Bantam Slides—exceptionally brilliant for the most dense transparency single switch control and 5" f:4 lens. Can also project single frame of stereo binder using #128 Stereo Carrier



300 Watt Blower-Cooled for 2" x 2" Binders

#1363 AUTO-MAT $70.50

Includes Airequipt Automatic Slide Changer and 1 magazine (for 2" x 2" Cardboard mounts only). Single switch control and 5" f:4 lens. Manual 2" x 2" and stereo carriers can be used.

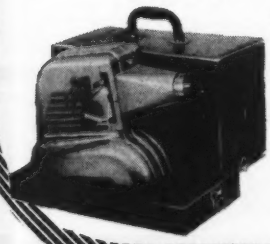
#C-12 Case, $14.95 (see below)

ACCESSORIES

#128 Carrier for single frame of standard stereo binder $3.95

#133 Carrier for 2"x2" Binders (35mm, Bantam, etc.) $3.95

#144 Carrier for 2¾"x2¾" Binders (2¼"x2¼" Transparencies) $3.95



#C-11 Case $9.95
Holds Models #1405, #1422, #1307.

#C-12 Case $14.95
Holds all models with Airequipt Changer and 10 magazines.

LENSES

Number	Focal Length	Speed	Price
#353	3"	f:3.5	$22.00
#354	4"	f:3.5	$20.00
#355	5"	f:3.5	$17.50
#405	5"	f:4	$10.00
#407	7"		$25.00
#409	9"		$32.00

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F3.5 ctd. Xenar lens, flash synchro compur shutter. Rolleiflex III XM f3.5 Xenar. $164 USED.

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89.50 USED

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Weston Master II	$29.63	$21.50
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74.95

BRAND NEW 35mm BOLSEY B2

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Brand New Flashgun...$7.50

DEMONSTRATOR MODEL

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USED LEICA III-F camera, fully synchronized at all speeds, w black synchro scale, speeds up to 1/1000 of a second; equipped w 50mm f/2 ctd Summitar lens. only **$229**

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- Compur Rapid Shutter
- Cpld. Rfdr.
- F2 Ctd. lens

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	New	Used	Trade-In
Leica Standard, F3.5 Elmar		$ 49.50	$ 30.00
Leica D, Rfdr. F3.5 Elmar		74.50	50.00
Leica III, F3.5 Elmar		95.00	70.00
Leica IIIa, F3.5 Elmar		109.00	80.00
Leica IIIa, F2 Summar		124.00	100.00
Leica IIIC, F3.5 Elmar		129.50	100.00
Leica IIF, Body, Synchro	$139.00	.....	70.00
Leica IIIF, F3.5 Elmar*¢	278.00	.....	140.00
Leica IIIF, F2 Summitar*¢	384.20	.....	180.00
Leica IIIF, F2 Summicron*¢	393.00	.....	210.00
Leica IIIF, F1.5 Summarit*¢	435.20	.....	240.00
Contax I, F2 Sonnar		67.00	45.00
Contax II, F2 Sonnar		129.50	100.00
Contax II, F1.5 Sonnar		158.00	120.00
Contax III, F2 Sonnar		166.00	120.00
Contax III, F1.5 Sonnar		168.00	125.00
Contax IIA, F2 Sonnar*¢	444.00	211.00	165.00
Contax IIA, F1.5 Sonnar*¢	488.00	254.00	215.00
Contax IIIA, F1.5 Sonnar*¢	534.00	298.00	250.00
Contax S, F2 Biotar¢	460.00	166.00	125.50
Canon IVS, F1.8 Serenar*¢	295.00	190.00	145.00
Canon IVS, F1.5 Serenar*¢	352.40	225.00	160.00
Nikon F2 Nikkor*¢	259.00	179.00	115.00
Nikon F1.4 Nikkor*¢	349.00	220.00	170.00
Kine Exakta I, F3.5 Tessar*		84.50	65.00
Kine Exakta I, F2 Biotar*		134.00	100.00
Kine Exakta II, F2 Biotar*	199.50	154.00	115.00
Kine Exakta VX, F3.5 Tessar*¢	249.50	179.50	140.00
Kine Exakta VX, F2.8 Tessar*¢	269.50	186.00	150.00
Kine Exakta VX F1.8 Primoplan PS.*¢	289.50	210.00	160.00
Kine Exakta VX, F2 Biotar*¢	343.00	234.00	190.00
Kine Exakta VX F1.5 Angenieux*¢	385.00	.....	215.00
Kine Exakta VX RF, F2 Xenon*¢	314.80	.....	165.00
Kine Exakta VX RF, F2 Biotar PS*¢	400.00	.....	225.00
Kine Exakta VX RF 75MM F1.5 Biotar*¢	450.00	.....	240.00
Kine Exakta VX Body only*	209.50	155.00	110.00
Alpa Alnea F1.8 Switar*¢	331.80	.....	140.00
Contax D F2 coated Biotar*¢	.....	195.00	145.00

LEICA—CONTAX—NIKON—CANON ACCESSORIES

	New	Used	Trade-In
35mm. F3.5 Elmar¢		$ 51.50	$ 35.00
35mm. F3.5 Summaroné	$102.00	67.00	50.00
50mm. F3.5 Elmar	68.00	33.00	22.00
50mm. F2 Summar	.....	43.00	30.00
50mm. F2 Summitar¢	173.40	84.00	60.00
50mm. F2 Summicroné	183.00	.....	90.00
50mm. F1.5 Summarit¢	224.40	149.00	115.00
85mm. F1.5 Summarexé	442.00	193.00	165.00
90mm. F4 Elmar Chromé	112.20	69.00	55.00
135mm. F4.5 Hektor¢	.....	69.00	50.00
135mm. F4.5 Hektor Chromé	150.00	118.00	90.00
200mm. Telyt w/Reflex Housing¢	258.00	189.00	155.00
28mm. F3.5 Serenar¢	177.85	116.00	85.00
28mm. F3.5 Nikkor¢	179.00	117.00	85.00
35mm. F2.8 Biogon¢	.....	87.00	70.00
50mm. F1.4 Nikkor¢	198.00	135.00	95.00
50mm. F1.5 Sonnar¢	224.00	94.00	60.00
85mm. F2 Sonnar¢	292.00	96.00	65.00
85mm. F2 Serenar¢	187.00	129.00	90.00
85mm. F1.5 Serenar¢	328.30	225.00	170.00
180mm. F2.8 Sonnar Pre-Set	.....	225.00	160.00
135mm. F4 Sonnar¢	170.00	87.00	70.00
135mm. F3.5 Nikkor¢	154.50	96.00	65.00
Leitz Polaroid Filter	27.36	19.50	13.00
Leitz Focaslide	36.00	24.00	17.00
Leitz Imarect Finder	42.00	32.00	23.00
Leitz IIIF Flashgun BC	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
Leitz Rapid Winder	24.00	17.50	12.00
Leica Meter	24.00	17.50	12.00
Leitz Bellows Attach.	58.50	39.50	30.00
Zeiss Revolving Universal Fader	80.00	45.00	30.00
Zeiss Contameter Closeup	81.00	57.00	40.00

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	New	Used	Trade-In
28mm. F3.5 Retrofocus W.A.¢	$124.00	.....	$ 65.00
40mm. F4.5 Tessar W.A.¢	99.00	$ 49.00	35.00
40mm. F3.5 Cassaren W.A.¢	49.50	33.00	25.00
58mm. F2 Biotar Presetz	170.00	89.50	65.00
75mm. F1.5 Biotar¢	216.50	116.00	85.00

	New	Used	Trade-In
85mm. F2.8 Steinheil¢	68.00	47.00	35.00
90mm. F1.8 Angenieux¢	149.50	107.00	75.00
105mm. F4.5 Xenar¢	53.83	36.00	27.00
135mm. F4.5 Xenar¢	58.95	39.00	30.00
135mm. F4.5 Tritar¢	75.00	54.00	35.00
180mm. F5.5 Tele-Xenar¢	82.75	56.00	38.00
400mm. F5.5 Tele-Megor¢	199.50	139.50	100.00
500mm. F5 Astra Fernbild	395.00	.....	120.00
640mm. F5 Astra Fernbild	725.00	.....	220.00
800mm. F5 Astra Fernbild	895.00	.....	280.00
1000mm. F6.3 Astra Fernbild	1100.00	.....	340.00
Rangefinder Penta Prism	85.00	.....	50.00
Penta Prism for VX w/case	53.00	36.00	27.00
Prism Finder for Praktica	19.95	.....	12.00
Ext. Tube Set	7.95	.....	4.00
Microscope Adapter Set	11.95	.....	5.00

35mm CAMERAS

	New	Used	Trade-In
Argus A4 F3.5*¢	$ 39.50	.....	$ 18.00
Argus C3, F3.5, Flash, Case¢	69.50	$ 39.00	32.00
Argus C4, F2.8¢	89.50	54.00	40.00
Bolsey B, F3.2, Rfdr¢	61.50	29.95	22.00
Bolsey B2, F3.2, Rfdr¢	73.50	44.50	35.00
Bolsey B22 F3.2*¢ RF	79.50	.....	40.00
Bolsey C, F3.2, Reflex¢	109.50	64.00	50.00
Certo Super II F3.5 Tessar*¢ RF	99.50	.....	45.00
Edinex IIIS F2*¢ RF	89.50	59.00	40.00
Futura F1.5*¢ RF	197.27	.....	60.00
Karat 36 F2*¢ RF	.....	79.00	55.00
Karomat F2 *¢ RF	164.10	98.00	70.00
Ciro 35, F3.5, Rfdr¢	49.05	33.50	24.00
Kodak Flash Bantam, F4.5	56.00	32.00	24.00
Kodak 35 Rfdr, F3.5*¢	.....	44.50	30.00
Kodak Pony 135, F4.5¢	35.74	22.50	17.00
Kodak Pony 828, F4.5¢	31.15	22.50	16.00
Iloca II, Rfdr, F3.5¢	49.50	39.50	30.00
Mercury II, F2.7*¢	.....	21.00	15.00
Exa, F2.9 Meritar*¢	89.50	61.00	48.00
Exa, F3.5 Tessar*¢	119.75	89.50	70.00
Contessa, F2.8¢	214.00	107.00	85.00
Revere Stereo, F3.5*¢	174.50	.....	85.00
Diax II, Rfdr, F2 Xenon*¢	89.50	.....	55.00
Robot Star D, F1.9 Xenon*¢	249.50	159.50	130.00
Rectaflex, F2 Xenon*¢	295.00	167.00	105.00
Super Baldinette F2*¢ RF	129.95	85.00	50.00
Kodak Signet, Rfdr, F3.5 Ektar*¢	92.60	56.00	49.00
Voigtl. Vitessa F2 *¢ RF	159.50	115.00	90.00
Voigtl. Vito III F2*¢ RF	159.50	119.00	95.00
Voigtl. Prominent F1.5*¢ RF	275.00	178.00	130.00

REFLEX CAMERAS

	New	Used	Trade-In
Argoflex 75¢*	$ 15.95	$ 10.95	$ 7.00
Argoflex E, F4.5¢	.....	23.50	15.00
Ciroflex D, F3.5¢*	.....	48.00	36.00
Ciroflex E, F3.5¢*	.....	68.00	55.00
Graflex 22/400 F3.5*¢	124.50	79.00	60.00
Graflex 22, F3.2¢	89.50	62.00	55.00
Rolleicord F4.5 Tritar	.....	49.50	35.00
Rolleicord II, F3.5 Tritar	.....	62.00	45.00
Auto. Rolleiflex, F3.5 Xenar¢	.....	117.00	85.00
Auto. Rolleiflex, F3.5 Tessar¢	.....	128.00	100.00
Auto. Rolleiflex, X-M, F3.5 Xenar¢	265.00	164.00	140.00
Auto. Rolleiflex, X-M, F3.5 Tessar¢	285.00	186.00	160.00

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Crown Graphic Outfit Complete with Kalart Cpld Rfdr 135mm f4.7 ctd Schneider Xenar in (MX) Synchro Compur Shutter Graflock Back Helland Flash. 1 CFH.

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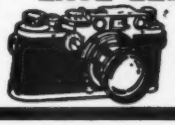

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3¼x4¼ Super D Graflex, F4.5¢*	246.75	126.00	90.00
4x5 Super D Graflex, F5.6¢*	267.25	149.50	110.00
Kodak Reflex I, F3.5¢*	.....	54.00	40.00
Kodak Reflex II, F3.5¢*	161.00	79.50	60.00
Ikoflex IA, F3.5 Tessaré*	149.50	99.50	75.00
Ikoflex IIA F3.5 Tessar*¢	200.00	99.50	70.00
Master Reflex, F3.5 Primetaré*.	189.50	114.00	80.00
Hasselblad, F2.8¢*	499.50	322.00	275.00
Richoflex, F3.5¢*	39.50	28.00	19.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Minox III Camera, F3.5 Latestć	$129.50	$ 89.50	$ 65.00
Polaroid Pathfinder, F4.5¢*	249.50	.....	120.00
Kinax F4.5*¢	49.95	34.50	22.00
Kodak Tourist, F4.5 Synere¢	72.55	44.00	28.00
Medalist I, F3.5¢	.....	86.00	65.00
Medalist II, F3.5, Synere¢	297.50	157.00	130.00
Voigtl. Bessa F3.5*¢	76.50	39.00	26.00
Voigtl. Bessa II, Rfdr, F3.5 Skopare*	124.50	67.00	50.00
Super Ikonta A, F3.5 Tessar	162.00	59.00	45.00
Super Ikonta B, F2.8 Tessar	236.00	88.50	65.00
Super Ikonta C, F3.5 Tessar	186.00	79.50	60.00
Super Ikonta BX, F2.8 Tessar	281.00	119.00	85.00

PRESS CAMERAS

	New	Used	Trade-in
2¼x3¼ Busch, F4.5¢* Rfdr	$109.95	$ 69.00	$ 55.00
23 Ann. Sp. Graphic, F4.5 RF	.....	99.00	75.00
34 Ann. Sp. Graphic, F4.5 RF	.....	109.00	80.00
4x5 Ann. Sp. Graphic, F4.5, Rfdr Flash, FPA, 3 CFHć*	.....	139.00	100.00
23 Pacemaker Speed Graphic, F4.5 CFHć* Rfdr	254.50	159.00	120.00
23 Pacemaker Crown Graphic, Equipped as above	224.85	134.00	105.00
23 Century Graphic, F4.5¢	108.00	68.00	55.00
5x7 Super Linhof F4.5¢* RF	586.10	398.00	320.00
4x5Graphic View II	148.50	98.00	80.00
4x5 B&J View Camera	74.50	49.00	30.00
5x7 B&J View Camera	84.50	54.00	32.00
8x10 Grover	132.50	85.00	60.00

8mm CAMERAS

	New	Used	Trade-in
Revere 88, F2.5¢	$ 72.50	$ 39.50	$ 30.00
Revere 80 F2.5¢	97.50	.....	45.00
Revere 84 Turret F1.9¢	147.50	.....	65.00
Revere 61 Mag. F2.5¢	112.50	63.00	50.00
Revere B63 Mag. Turret, F2.8¢.	142.50	82.00	65.00
Revere 50 F2.8¢	49.50	27.00	22.00
Revere 40 Mag. F1.9¢	124.50	75.00	63.00
Revere 44 Mag. F1.9¢	154.50	87.00	75.00
Kodak Magazine F1.9¢	160.95	87.50	70.00
Kodak Brownie F2.7¢	43.30	28.00	22.00
Keystone Olympic F2.5¢	79.95	44.00	34.00
Keystone K-8 F3.5	.....	19.50	10.00
DeJur Citation F2.5¢	77.50	42.50	32.00
DeJur Embassy Mag. F2.5¢	106.95	59.00	45.00
DeJur Fadematic Turret F1.9¢.	157.50	97.00	78.00
Eumig Self Setting F1.9¢	139.95	99.50	70.00
B&H 220 F2.5¢	49.95	.....	20.00
B&H Companion, F2.5	79.95	45.50	35.00
B&H Auto 8 Mag., F2.5¢	134.95	82.50	70.00
B&H Auto 8 Mag. Turret, F1.9¢	199.95	134.00	110.00
Bolex L8 F2.8¢	97.00	.....	40.00
Bolex H8 DeLuxe, F1.9¢	384.75	.....	180.00

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23, w. 105mm f3.5 Xenar, 65mm f6.8 Angulon, 180mm f5.5 Tele-Xenar all in Compur M-X, all cpld to RF. Reg 575.00.

374.00 USED

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16mm CAMERAS

	New	Used	Trade-in
Kodak Royal Mag. F1.9¢	$176.25	$118.00	$100.00
Keystone A9, 100 ft. roll, F2.5¢	99.50	55.00	40.00
Keystone A12, Turret, roll, F1.9¢	159.50	89.50	70.00
B&H Autoload F1.9	.....	92.50	70.00
B&H Automaster F1.9	.....	118.00	90.00
B&H Autoload 200, F1.9¢	199.95	124.50	100.00
B&H Mag. 200T Turret, F1.9¢	259.95	167.00	125.00
Pathe Super Sound SP 16 Turret	450.00	325.00	215.00
Revere Mag. F2.5	157.50	78.50	55.00
Cine Special II, F1.9 Ektaré	956.20	635.00	450.00
Auricon Cine Voice Camera	695.00	495.00	400.00
Bolex H 16 DeLuxe, F1.9	372.75	.....	180.00

8mm PROJECTORS

	New	Used	Trade-in
Ampro Futurist 750W, ce	$185.00	$109.00	$ 75.00
Revere 85DL, 500W, ce	124.50	72.00	58.00
Revere 90, 750W, ce	159.50	89.50	70.00
DeJur 750, 750W	149.50	85.00	72.00
DeJur 1000, Cordamatic	177.50	108.00	85.00
Keystone K70, 500W	69.95	.....	32.00
Keystone R8, 500W	89.75	54.00	40.00
Keystone K68, 500W	114.50	61.00	50.00
Keystone K109, 750W, ce	159.50	99.00	80.00
Kodak Brownie, 300W	62.50	.....	30.00
B&H 221 500W	99.50	61.00	47.00
B&H Regent	169.95	104.00	80.00
Movie Mite, 750W, 8mm. Sound.	398.50	.....	190.00

16mm PROJECTORS

	New	Used	Trade-in
Keystone A82, 750W	$139.50	$ 61.50	$ 50.00
Keystone K161, 750W ce	159.50	98.00	80.00
Revere 48, 750W	160.00	98.00	80.00
B&H 273, 750W	199.95	.....	100.00
B&H Diplomat, 750W	281.95	169.00	130.00
B&H 285C Sound Proj.	449.95	270.00	220.00
B&H 202C Sound Recording Proj.	699.95	458.00	390.00
Revere Sound Proj.	325.00	186.00	150.00

SLIDE PROJECTORS

	New	Used	Trade-in
Argus PBB 200W Blower, case	$ 49.50	$ 33.00	$ 24.00
Golde Coronet 200W Blower	49.95	34.00	24.00
Golde Manumatic, 300W Blower	58.50	34.00	27.00
Golde Reflex, 300W Blower, ce	86.50	52.00	38.00
Golde Master, 500W	76.65	49.50	30.00
TDC A1 150W	34.75	23.50	15.00
TDC Headliner 200W, Blower	37.50	.....	15.00
Viewlex V33, 300W, Blower	59.95	37.00	28.00
TDC Stereo 2-500W Lamps	175.00	115.00	90.00
TDC Streamliner Duo 300W	69.50	41.00	35.00
TDC Streamliner Duo 500W	89.50	56.00	44.00
TDC Showpak, 300W Blower	54.50	37.50	27.00
SVE Skyline, 200W	41.95	18.00	12.00
SVE Skyline, 300W Blower	52.45	29.00	22.00
Kodaslide Table Viewer 4x	49.50	30.00	22.00
Kodak Highlux, 300W, ce	56.50	.....	24.00
Kodak Merit, 150W	26.10	19.50	14.00
Labelle 500, 500W	95.35	53.00	40.00
Labelle 302, 500W Automatic	154.95	99.00	75.00

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23 Graflex Roll Film Holder	$ 18.95	$ 14.95
23 Grafmatic Film Holder	14.85	11.60
23 Graflock Back	19.95	16.95
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45 Grafmatic Film Holder	21.95	17.25
Graflarger Back	35.00	28.00
Graflarger Stand	17.50	14.00
Mar-Bar Adapta Roll Back	29.95	22.50

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For 8mm:	Special
1½" f3.5 Telephoto	$ 9.85
1½" f3.5 Tele. foc. mt.	11.95
1½" f2.5 Tele. foc. mt.	19.50
1½" f1.9 Tele. foc. mt.	27.50
1½" f1.5 Tele. foc. mt.	29.50
7mm f2.5 W.A.	23.95
6mm f1.9 W.A.	29.50
For 16mm:	
17mm f2.5 W.W. foc. mt.	24.50
3" f3.5 Tele. foc. mt.	24.50
3" f2.5 Tele. foc. mt.	32.50

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Super Baldina, 2.9 cpld. Rf., Synch., l. n.	49.50
Retina II, Ektar 3.5, Compur Rapid, like new	65.00
Minox II, ctd. 3.5, 2 Filters, NEW, ltwt.	69.50
Kine Exakta I, ctd. Xen. 2.8 or Tess. 3.5, l. n.	89.50
Bantam Special, ctd. Ekt. F:2, Superm., l. n.	99.50
Stereo Realist, ctd. 3.5, Synchro, like new	99.50
Auto-Retina IIA, ctd. Xenon F:2, M-X Syn., l. n.	119.50
Contessa, T-ctd. Tess. 2.8, M-X Syn., NEW	129.50
Kine Exakta VX, T-ctd. Tess. 3.5, Preset, l. n.	189.50
Alpa Prisma Reflex, ctd. Xenon 1.9, Syn., l. n.	189.50

LEICA, CANON:

Leica A, Elmar 3.5, like new	$ 45.00
Leica F, cpld. Rf., Elmar 3.5, like new	89.50
Leica G, Summar F:2 or ctd. Elmar 3.5, l. n.	115.00
Same, with Leitz model VIII Flashgun installed	129.50
Leica III C, coated Summitar F:2, like new	185.00
Same, coated Summarit 1.5, like new	235.00
Leica III F, Summar F:2 or ctd. Elm. 3.5, l. n.	209.50
Same, coated Summitar F:2, like new	259.50
Same, coated Summarit 1.5, like new	309.50
Canon II B, coated Serenar 1.9, like new	119.50
Canon IV-S-2, ctd. Seren. 1.8, Full Syn., NEW	215.00
Ctd. Summaron 3.5, 35 mm, chrome, like new	69.50
T-ctd. Biogon 2.8, 35 mm, ltwt., like new	115.00
Ctd. Summarit 1.5, 50 mm, chrome, like new	149.50
Ctd. Serenar F:2, 85 mm, chrome NEW	115.00
T-ctd. Sonnar F:2, 85 mm, ltwt., like new	119.00
Ctd. Summarex 1.5, 85 mm, chrome, like new	259.50
Ctd. Elmar F:4, 90 mm, chrome, like new	69.50
Ctd. Hektor 4.5, 135 mm chrome, like new	109.50
Leitz III F Flashgun, l. n.	17.50
Tewe Zoom Finder, l. n., $35.00; Imarect, l. n.	32.50
Leitz all-metal cassettes, new type, l. n., ea.	2.25

CONTAX, NIKON:

Contax II, Sonnar 1.5, like new	$139.50
Contax III, Sonnar 1.5, like new	159.50
Contax II A, T-ctd. Sonnar F:2, like new	225.00
Same, with T-ctd. Sonnar F:1.5, like new	275.00
Contax III A, T-ctd. Sonnar F:2, like new	245.00
Same, with T-ctd. Sonnar F:1.5, like new	295.00
Contax D, T-ctd. Biotar F:2, Preset Dia., NEW	215.00
Nikon, coated Nikkor 1.4, Synchro, like new	215.00
Ctd. Biogon 2.8, 35 mm, like new	99.50
T-ctd. Biogon 2.8 f. IIA, IIIA, NEW	169.50
T-ctd. Tess. 4.5, 40 mm, f. Contax D, NEW	59.50
Ctd. Nikkor F:2, 85 mm, chrome, NEW	119.50
T-ctd. Sonnar F:2, 85 mm, ltwt., NEW	129.50
Sonnar F:4, 135 mm, chrome, like new	85.00
T-ctd. Sonnar F:4, 135 mm, ltwt., like new	119.50
T-ctd. Triotar F:4 135 mm, f. Contax D, NEW	99.50
Sonnar 2.8, 18 cm, l.n., Zeiss Gunstock	295.00
Contameter f. Contax II, II A, like new, case	55.00
Zeiss Revolving Univ. Finder, like new, case	49.50

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Ciroflex B, ctd. 3.5, Alphax, l. n.	39.50
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Voigtl. Superb, Skopar 3.5, Compur, like new	59.50
Ciroflex C, ctd. 3.5, Rapax, like new	59.50
Miroflex 9x12 cm, Tessar 4.5, like new	59.50
Rolleicord II A, Triotar 3.5, Compur, like new	65.00
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Korelle Reflex II, ctd. Tessar 2.8, like new	85.00
RB Graflex 3¼x4¼-D ctd. Ross Xpress 3.5, l. n.	95.00
Rolleicord III, ctd. Xenar 3.5, Synchro, used	94.50
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Master Reflex, ctd. Primot. 3.5, Synchro, l. n.	105.00
Primareflex II, T-ctd. Tess. 3.5, Synch., NEW	165.00
1951 Auto-Rollei, T-ctd. Tess. 3.5, (x), l. n.	159.50
Same, T-ctd. Tessar 2.8 (x), like new	189.50
1953 Auto-Rollei, ctd. Xen. 3.5 (M-X), used	175.00
Same, T-ctd. Tessar 3.5 (M-X), used	199.50

ROLL FILM AND PRESS CAMERAS:

Ikonta C, 120, T-ctd. Tess. 3.5, Synch., l. n.	$ 52.50
Super Ikonta A, ½-120, Tessar 3.5, like new	59.50
Super Ikonta BX, Tess. 2.8, Exp. Meter, l. n.	110.00
Super Ikonta BX, T-ctd. Tess. 2.8, M-X, l. n.	185.00
Medalist II, ct. Ektar 3.5, Synchro, l. n.	159.50
Century Graphic, ctd. Ekt. 4.5, KRF, l. n.	115.00
3¼x4¼ Ann. Graphic, ctd. Ek. 4.7, Syn., KRF	115.00
4x5 Ann. Graphic, ctd. Opt. 4.7, Full S., KRF	149.50

MOVIE CAMERAS, PROJECTORS:

Kodak Reliant 8 mm, coated 2.7, like new	$ 49.50
Revere 60, 8 mm Mag., Turr., ctd. 2.5, l. n.	79.50
Same, coated 1.9, focus, mount, like new	99.50
B&H Auto-8 Mag. Turr., ctd. Sup. Comat 2.5, l. n.	115.00
Keystone A-9, 16 mm, ctd. Raptar 2.5, l. n.	55.00
Same, coated Raptar 1.9, focus, mt., l. n.	75.00
Keystone A-12, 16 mm Turr., ctd. 2.5, l. n.	79.50
Same, coated Raptar 1.9, focus, mt., l. n.	99.50
16 mm Mag. Cine Kodak, coated 1.9, like new	89.50
16 mm Kodak Royal, ctd. Ektar 1.9, like new	110.00
Revere 16 mm Mag. Turr., ctd. Rap. 1.9, l. n.	115.00
B&H Automaster 16 mm, ctd. 2.5, like new	125.00
Bolex H-16 Deluxe, ctd. Switar 1.5, used	339.50
Keystone A-82, 16 mm Proj., 750 W., like new	89.50
Argus PBB-200, 200 W., Blower, l. n., case	37.50
TDC Show-Pak, 300 W., Blower, used, case	43.50
Golde Reflex 2¼x2¼, 300W., Blower, used, case	59.50

LENSES, ENLARGERS:

T-ctd. Tess. 3.5, 50 mm, f. Kine Exakta, NEW	$ 24.50
T-ctd. Trio. F:4, 135 mm, f. Kine Exakta, NEW	55.00
Tele-Dallon 5.6, 6", f. Exakta B, like new	49.50
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Ctd. Anguion 6.8, 90 mm, Comp. Rap. Synch., NEW	49.50
Wollensak WA Vel. 9.5, 8¼", Betex 3, l. n.	39.50
Voigtl. Heliar 4.5, 11¾", Bbl., like new	85.00
Graf Super Anast. 4.5, 12½", Bbl., l. n.	45.00
Ctd. Tele-Optar 5.6, 15", Bbl., like new	110.00
Ctd. Kodak Wide Angle 2.7, 15 mm, chr., l. n.	39.50
Ctd. Raptar 2.7, 17 mm foc. "C" Mount, l. n.	39.50
Biotar F:2, 40 mm, "C" Mount, like new	39.50
Ctd. Kodak 1.6, 50 mm, chrome, like new	55.00
Trioplan 2.8, 3", "C" Mount, like new	39.50
Omega D-II, Colorhead, ctd. Kodak 4.5, l. n.	149.50

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COFFEE BREAK

(*Continued from page 12*)

an information service and asked for whatever information the company might have. The reply, without comment, follows:

"We have received your recent postcard requesting a complete outline of the 'Reciprocity Law.'

"Unfortunately, we don't know just what you mean by the 'Reciprocity Law.' If you could send us a little more information as to the nature of this law—state or national, or if perchance you mean the Reciprocal Trade Agreements Law—we will be glad to try to gather some more definite material on it for you. However, if it is a national law, I would suggest you contact your Congressman in Washington. He will be able to send you a printed copy of the law as it was passed by Congress.

"Please let us know when we can be of any further service to you."

HURRAH FOR THE QUEEN • • •

Ah yes, photography, the universal hobby, the great leveler. Here's H.R.H. Queen Elizabeth II leveling at the Olympic Horse trials. To use the words of the International News Photos caption: "The Queen swung around after making her horse shot and calmly focused on INP cameraman Joseph Waldorf who just as calmly took another

The Queen draws a bead.

shot of Her Majesty while she was drawing a bead on him."

We are happy to see that the Queen can draw a bead with the best of them.

COMING NEXT MONTH • • •

• *Do you know how to use your exposure meter?* A complete discussion of several well-known meters.

• *Survey of Stereo cameras.* Our stereo expert, Bart Brooks, explains and compares the leading stereo cameras. If you're in the market—or if you're a stereo bug—you won't want to miss this article, the first survey of the stereo camera field.—THE END

July, 1953

Dear Joe,
I am having a wonderful time on my vacation. The scenery around here is beautiful and the people are swell.

Incidentally, I'm taking more pictures than ever before. Here's a tip how you can do it, too, on your vacation. Just fill your camera with ordinary black-and-white film, take as many pictures as you want and have non-glossy prints made in the size you prefer. Then add true life color just as you remember it with Marshall's Photo-Oil Colors. They are as easy to use as falling off a log. I have a lot of fun all year.

Photo-oil coloring is a tested color process used by thousands of photo fans to add color-beauty to black-and-white photos. It is simple and creative. Marshall's Colors are applied to photographs with tufts of cotton; details are done with cotton-tipped skewers. The colors are so transparent that the tones of the print shine through the colors, giving the appearance of colored objects in light and shade. No artistic ability or training is needed to be sure of perfect results. You can always correct colors at any time, while working.

There's a Marshall Photo-Oil Color for every need . . . for military uniforms, ask for Marshall's Air Force Blue, Khaki and Navy Blue. FREE! Ask for Marshall Rainbow Color Chart at your dealer!

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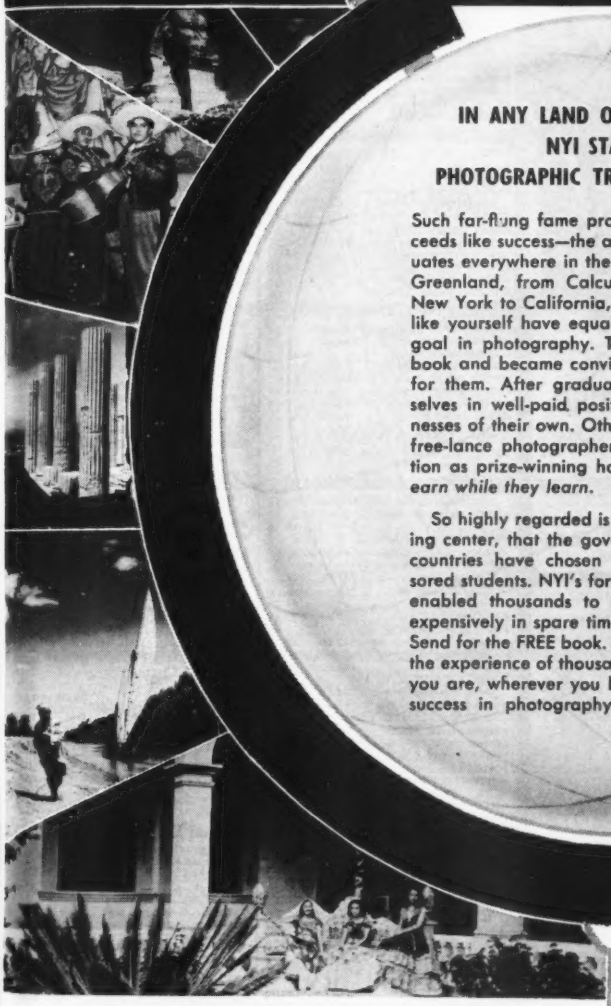

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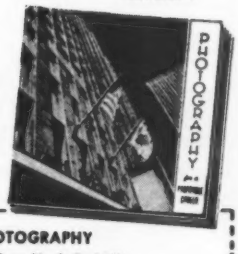

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RETINA II, f/2 Xenon	197.70	89.00
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ROBOT II, f2* Biotar	Spec.	79.00
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CONTAX IIA, f2 Sonnar	444.00	239.00
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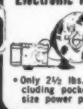

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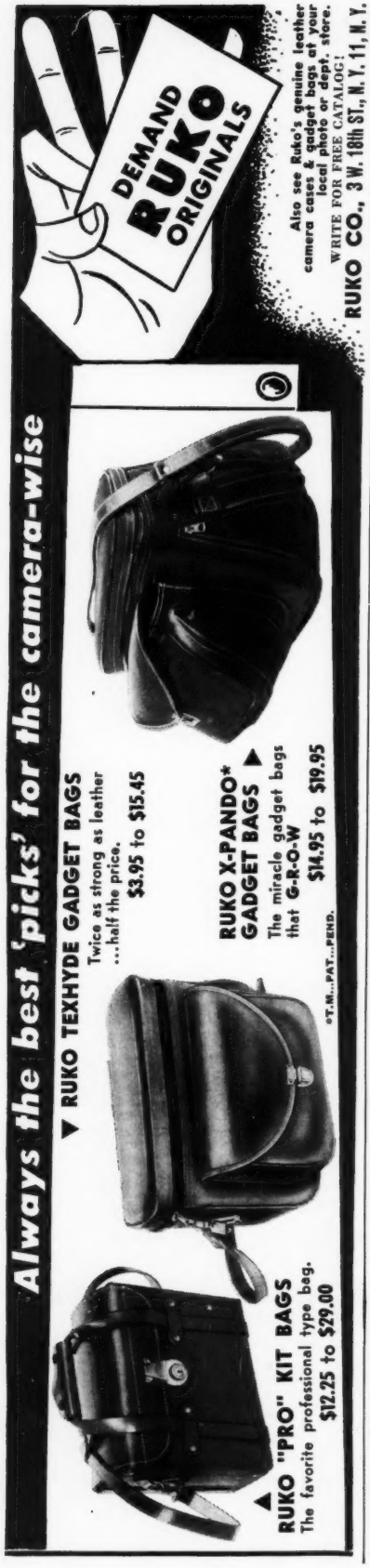

behind the scenes

news of the photo industry

The Rollei, present and future

Will the Rolleiflex be available with interchangeable lenses? Why are there light baffles in the new model 2.8C? Does Franke & Heidecke, makers of the Rollei, plan a new stereo camera to take the place of the Rolleidoscop and Heidoscop, long discontinued? These are some of the questions answered by Horst Franke during a recent trip to the United States.

Franke declared that the plant did not contemplate a Rollei with interchangeable lenses. Such a camera, he said, would need a focal plane shutter. A focal plane shutter would present certain problems. For flash, the shutter must be fully opened. A shutter large enough to cover the 2¼ x 2¼ format of a Rollei would probably only be completely open at speeds of 1/25 sec. or more. If faster action for flash were to be expected, the shutter would require heavy springs which would jar the camera during exposure.

When asked why a behind-the-lens leaf shutter might not be employed, Franke answered that an extremely large shutter would be necessary in order to prevent vignetting and to deliver accurate speeds. The extra large blades in such a shutter would probably prevent speeds faster than 1/250 sec. He added that in his opinion it is just not possible to build a camera meeting all these requirements. The expense of such a camera would probably be greater than the price of two separate cameras.

The 2.8C light baffles

When queried about the light baffles in the new model Rollei, Franke stated that patents recently issued on new emulsions indicate the possibility of films with speeds three or four times greater than present ones, with little or no increase in grain. Such films would require the absolute minimum in internal reflections in cameras. The baffles were added with these films in mind.

A Rollei stereo camera?

The Rollei factory does not intend to place a stereo camera on the market in the near future, according to Franke. He expressed the opinion that the 23 x 24mm stereo frame now standard in the United States may be good for amateur use but is not satisfactory for professional or scientific work. He added that he expected the trend in stereo to be towards a wider picture. Thus the factory will await further developments. Owners of old Rollei stereo equipment may yet see a rebirth of Franke & Heidecke-built stereo cameras.—THE END

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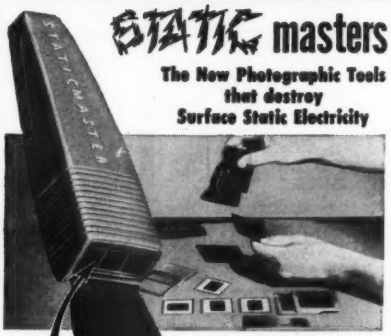

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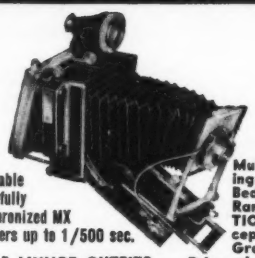

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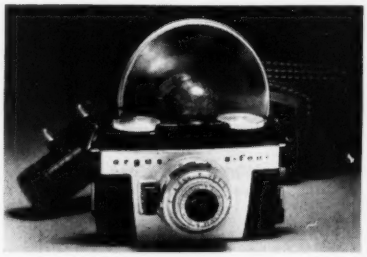
The new Argus A-4 35mm camera features ease and simplicity of operation. Universal settings on all dials indicate the exact positions for average light conditions. The unit has a coated f/3.5 Cintar lens in a flash synchronized shutter with speeds from 1/25 to 1/200 sec., and B. Other features include built-in depth of field scale,



large viewfinder, exposure counter, double exposure prevention. The camera also has cable release and tripod sockets, and provision for deliberate double exposures.

Available as an accessory is the Argus 76 flash unit which plugs directly into the camera. It uses size "C" batteries and works with SM or SF bulbs at 1/25, 1/50 or 1/100 sec., wire-filled bulbs at 1/25 sec. The unit features a bulb-ejector. Price of Argus A-4 35mm Camera, $39.50; plug-in flash unit, $4.25; leather carrying case, $5.75. For more information write:
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(*Continued on page 27*)

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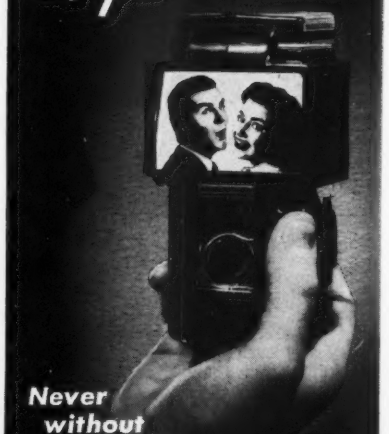

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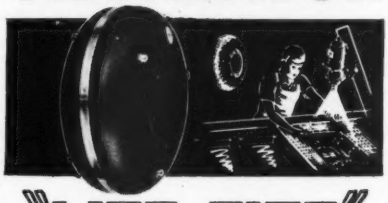

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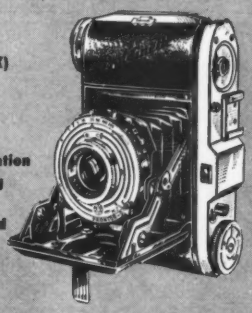

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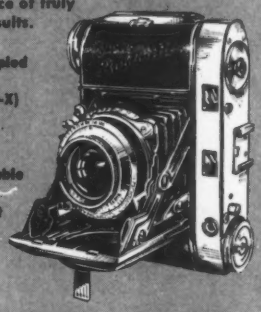

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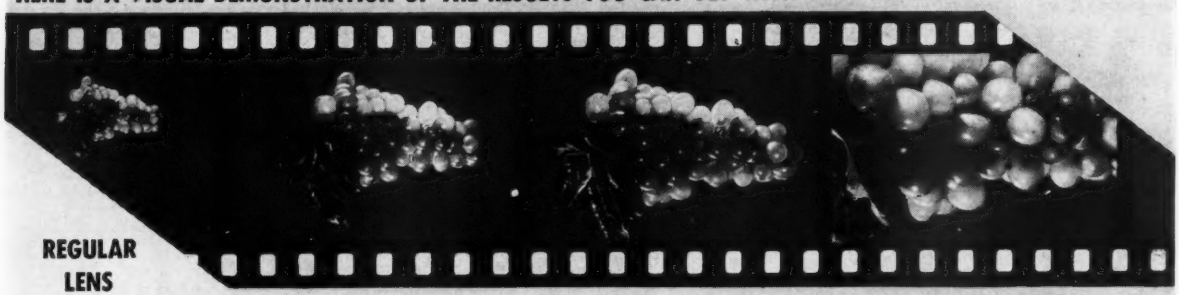

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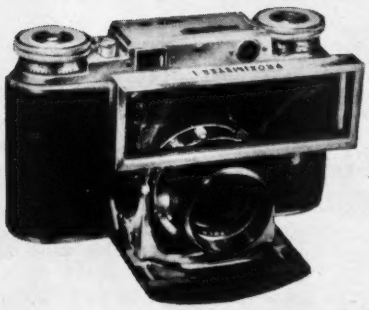

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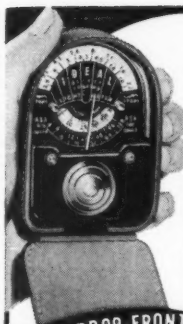

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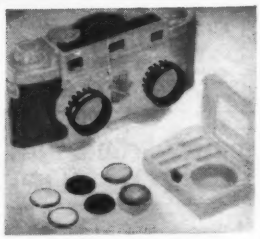
DURALAD COATED SOLID OPTICAL GLASS
LIFETIME—GUARANTEED FILTERS

MASTER FILTER KIT for REVERE STEREO "33"



Stereo shots require the precision quality of EdnaLite optically matched and calibrated solid optical glass filters. This EdnaLite kit includes 3 pairs of perfectly matched solid optical glass filters, hard coated both sides: ChromeHaze Skylight (#1, 1A), ChromA Conversion (#85), ChromeFlash (#2A, 2B); also pair of matched "Actuator" LenShades.

Master Filter Kit for Revere Stereo "33" with Lifetime Karry-Kase..... $14.95
LenShades, pair only 3.95

There's an EdnaLite Filter Kit designed specifically for your camera. Ask your dealer, or write to:

THE *EdnaLite* OPTICAL CO., INC. PEEKSKILL, N. Y.

NEW PRODUCTS

(*Continued from page 22*)

lease socket, sports finder, and depth of field scale. The taking lens is a coated 85mm, f/3.5 Wollensak Chromtar, in a self-cocking shutter with speeds from 1/10 to 1/200 sec., T and B. The finder lens is a coated 85mm, f/3.2 anastigmat. The camera's all-steel body is covered with morocco leather, with satin chrome trim. Price, $99.50; eveready case, $9.50. For additional information write:
DEJUR-AMSCO CORP.
45-01 NORTHERN BLVD., L.I.C. 1, N. Y.

Airesflex Reflex Camera

The new 2¼ x 2¼ Airesflex is a twin-lens reflex camera which takes 12 pictures on 120 film. It is available with one of three coated 75mm, f/3.5 taking lenses. These are the Nikkor, Zuiko, or Coral, all of which come in a flash synchronized Seikosha-Rapid shutter with 9 speeds from 1 to 1/500 sec. Features include easy film loading, automatic film stop and exposure counter, large magnifier with shade, and sports finder. The camera, made in Japan, also has a built-in exposure table, depth of field scale, body shutter release, and double bayonet mount for accessories. Price, including eveready case, with Nikkor lens, $164.50; with Zuiko lens, $134.50; with Coral lens, $119.50. For more information write:
AIRES CAMERA CO.
263 CANAL ST., NEW YORK 13, N. Y.

Baldax 2¼ x 2¼ Camera

The new Baldax 2¼ x 2¼ folding camera has many automatic features. These take over as soon as film is loaded, and include automatic film stop, double exposure prevention, and automatic exposure counter. The lens is a coated 80mm, f/2.9 Schneider Radionar in MX flash synchronized Prontor SV shutter with 8 speeds to 1/300 sec., B, and self timer. Other features are: body shutter release with built-in cable release socket, film type and ASA-speed indicator, optical viewfinder, and built-in depth of field scale. The camera

(*Continued on page 30*)

Elitar

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Elitar is the world's first truly precision telephoto and wide angle lens offered to the American movie-maker at a sensible price! Elitars are fully corrected for color, and compare in quality with lenses costing twice as much. Handsomely styled design, brilliant optics . . . all combined to give the novice or advanced movie-maker PROFESSIONAL RESULTS!

For 8mm 1½" f:3.2 Focusing Mount $17.95

Other 8mm Elitars from $9.95 to $49.95

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Now, 16mm fans can own the finest in telephoto and wide angle lenses, to match the high quality of their cameras. Click-stop diaphragm, coated color-corrected optics, handsome lightweight focusing mounts

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3" f:1.9 $49.95
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Features:

- Eyelevel PRISMATIC Reflex Finder
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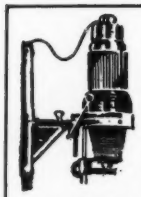

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Brand New LATEST MODEL

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You Will Recognize the NEW Deluxe 2¼ x 3¼ Models by the Red Bellows and Satin Trim

For Negatives to 2¼ x 3¼	Model D Diffusion	Model C Double Condensers
Less Lens	$19.00	$24.95
with 3½" Achromatic f6.9	22.35	27.95
with 3½" Ctd. Elgeet f4.5	30.59	35.95
Supplied with Negative Carrier—specify size.		
Extra Negative Carriers	each	$ 2.75
Counterbalance for 2¼ x 3¼ Models		3.99
Copy Back		7.19
Copy Lights (less bulbs)		12.75

For Negatives to 4 x 5	Model D Diffusion	Model 100 C Double Condensers
Less Lens	$36.95	$52.95
with 5¼" Ctd. Elgeet f4.5	58.95	74.95
Supplied with Negative Carrier—specify size.		
Extra Negative Carriers	each	$ 4.39
#100 Counterbalance for 4 x 5 Models		4.29
Copy Back		11.95
Copy Lights (less bulbs)		14.35

Note: Condenser Models are furnished with interchangeable Diffusion System

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40mm Wide Angle Meyer f4.5	49.50
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180mm Meyer Telemegor f5.5	69.50
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$24.50 2" f4.5 Click Stops	14.95
28.50 3½" f4.5 w/ Click Stops	17.95
34.50 5" f4.5 w/ Click Stops	19.50
49.50 180mm f4.5 coated	37.50

TAKE TELEPHOTO PICTURES WITH YOUR PRESENT CAMERA

FOR: Argus C-3, Argus 21, Argus C-4, Bolsey, Ciro, Flash Bantam, Kodak 35mm RF, Kodak Pony 135 & 828, Kodak Signet, Leica Elmar, Mercury II, Retina I, Stereo Realist (Fequires Two)

Regular Price $19.95 UNITED SPECIAL . . . **$14.50**

FOR THE ABOVE CAMERA RAYDEX WIDE ANGLE LENS ATTACHMENTS FOR WIDE ANGLE EFFECTS

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TO CELEBRATE OUR NEW OPENING, UNITED WILL OFFER BOTH OF THE ABOVE ATTACHMENTS AT A SUPER LOW SPECIAL PRICE OF ONLY $25.95

FREE! Reg. 75c Eastman Kodak Print Wallet.

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ONLY $4.95

Plus I 21" to 39" Plus II 14" to 20" Plus III 9" to 13"

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Leitz Cover Glass Box of 100 2x2	1.50
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Film Size	Photo Size	With One Tray	Extra Trays
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No. 116	2¾x4½"	2.75	1.50
Blow Ups	3½x3½"	2.75	1.50
No. 118	3½x4½"	3.25	2.00
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Each Elitar 8 and 16mm lens is Coated. All UNITS are in a CHROME POLISHED BRASS BARREL. All are BRAND NEW

For 8mm CAMERAS

Available in Standard D Mounts for 8mm Revere, De Jur, Kodak Reliant, Keystone Franklin and Perfex Cameras. These cameras, Bolex L8, Bell & Howell Tri lens and B&H Companion, Sportster require a special conversion adapter priced at $2.00. **This lens is available for Bell & Howell Auto 8 Magazine, 172A, 172B and B&H models # 134V and 134W.

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1½" f3.2 Fixed Focus D Mount	9.85
1½" f3.2 3'6" to Infinity D Mount	13.65
1½" f2.5 3'6" to Infinity D-Click Stops	20.50
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1½" f1.5 3'6" to Infinity D-Click Stops	32.35
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WIDE ANGLE

7mm f2.5 Fixed Focus D Click Stops	19.00
6mm f1.9 Fixed Focus D Click Stops	30.50

For 16mm CAMERAS with C MOUNTS

17mm f2.7 Wide Angle 10" to Infinity	25.95
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MOST IMPORTANT INNOVATION SINCE THE COUPLED RANGE FINDER 22 YEARS AGO. THE SET-O-MATIC ELIMINATES ALL GUESS WORK IN FLASH PHOTOGRAPHY.
The lens diaphragm is coupled with the focusing. Make just one setting for the film speed and type of bulb you are using. Then focus and shoot.

CAMERA BRAND NEW ONLY . . . $79.50

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DON'T BE WITHOUT AN EXPOSURE METER THIS SUMMER

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DISPLAY MODEL EXPOSURE METERS
FULLY GUARANTEED

Weston Master II Still or Cine	$23.27
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A DOUBLE FRAME RAPID - SEQUENCE CAMERA FOR UNDER $100.00

DITTO 99 $99.00

- Full 35mm size
- Hard Coated f2.8 Dittar lens.
- Speeds to 1/1000th of a sec.
- Focal plane shutter, synchronized.
- Interchangeable lenses available.

AVAILABLE ACCESSORIES For DITTO

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• Flash Gun—Fold-a-Way	12.95
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IMPORTED AIRESFLEX CAMERA

"A TWIN LENS EXCEPTIONAL VALUE"

HERE IS A CAMERA VALUE COMPARABLE TO THE WORLD FAMOUS CANON. It is beautifully made and has all features found on similar cameras *PLUS SEVERAL IMPORTANT EXCLUSIVES.*

- EASY FILM LOADING DEVICE
- AUTOMATIC FILM STOP & EXPOSURE COUNTER
- FINDER HOOD WITH FINGER TIP CONTROL
- LARGE MAGNIFYING GLASS WITH LIGHT SHADE
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Model 200 C with Coral f3.5 ctd 1 sec. to 1/200th	$ 99.50
Model 500 C with Coral f3.5 ctd 1 sec. to 1/500th w/double bayonnet mount	119.50
Model 500 Z with Zuiko f3.5 ctd 4 element Tessar type lens, shutter to 1/500th	134.50
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ALL SHUTTERS HAVE BUILT IN SYNCHRONIZATION

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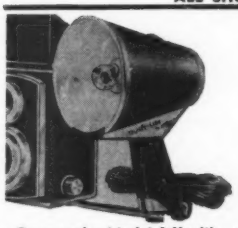

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- One piece portable electronic flash units.
- New design and Price.
- Weighs 1.7 lbs.
- Can be attached to camera, hand held or be mounted on tripod.
- Accurate easy to read exposure calculator, which is built in.
- 140 Lumen seconds—Intensifier adds an additional 60 watt seconds. Battery pack available for portability.

• Commander Model 2 X with mounting plate & cord . . . Spec.	$59.50
• Commander Intensifier—adds 60 watts to output	24.50
• Commander Battery Pack with battery—for portability	24.50
• Full Year Guarantee on unit and Lifetime Guarantee for Tube.	

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Famous Brand

STEREO VIEWER $9.95

- Individual Eye Focus. Inter-ocular adjustments.
- Battery operated. Grey Plastic Model.
- Top Quality lenses and manufacture.

NOW SHOW SINGLE STEREO PICTURES ON ANY 2x2 PROJECTOR WITH THE NEW GOLDE STEREO CARRIER ONLY 6.50

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- No loss of detail. No loss of Color.

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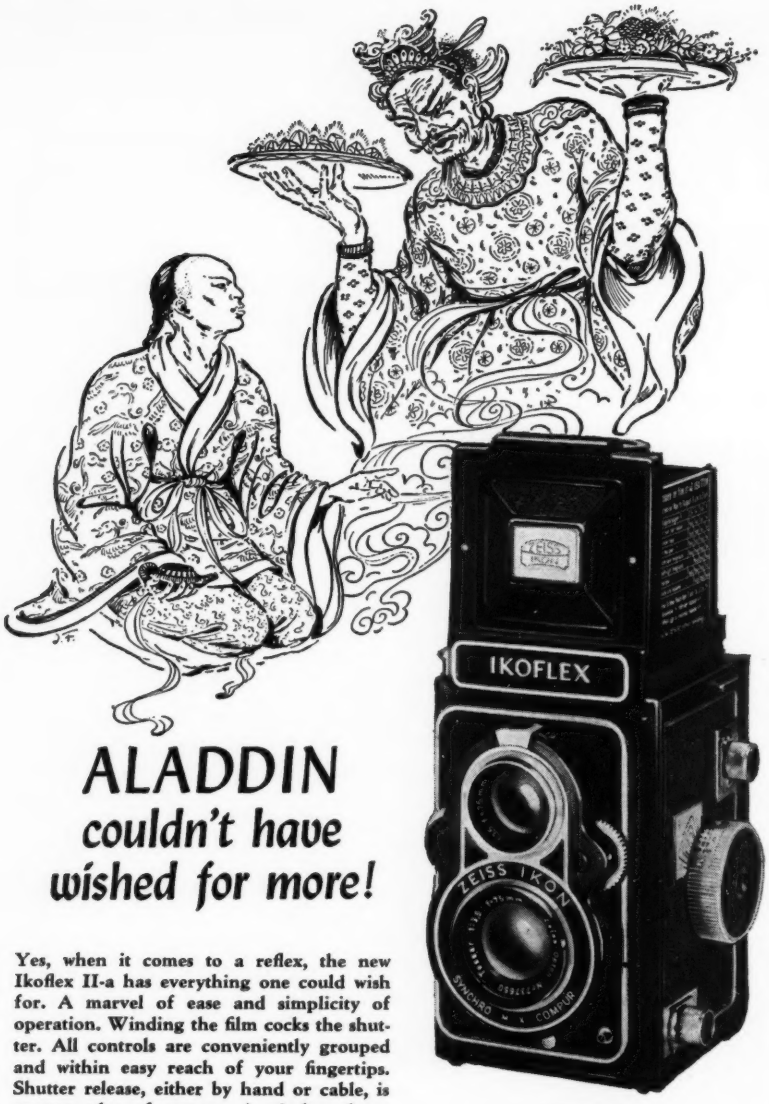

ALADDIN
couldn't have wished for more!

Yes, when it comes to a reflex, the new Ikoflex II-a has everything one could wish for. A marvel of ease and simplicity of operation. Winding the film cocks the shutter. All controls are conveniently grouped and within easy reach of your fingertips. Shutter release, either by hand or cable, is on top edge of camera. A window shows lens and shutter settings—easily seen with camera held in taking position. And its EXTRABRITE focusing screen shows what you are taking with remarkable brilliance.

Its superb Zeiss Opton Tessar f/3.5 lens has superior correction for both color and black-and-white, Stops down to f/22. Synchro Compur, Shutter is fully synchronized (MX) and has speeds to 1/500 sec. Safety device prevents unintentional exposures. Red point setting for universal focus and exposure.

Lightweight, sturdy metal construction. Elegantly finished in leather with chrome trim.

See the new Ikoflex II-a and its companion, the popular-priced Ikoflex I-a—at authorized Zeiss Ikon dealers.

CARL ZEISS, Inc.
485 Fifth Ave., New York 17, N.Y.

ZEISS IKON

IKOFLEX
II-a

Write for Ikoflex literature

NEW PRODUCTS

(*Continued from page 27*)

has an accessory shoe and tripod socket, and takes 12 pictures on 120 film. It is made in Western Germany. Price, $67.50. For more information write:
KLING PHOTO CORP.
235 FOURTH AVE., NEW YORK 3, N. Y.

Strobonar V Electronic Flash Unit

The new Heiland Strobonar V is an AC or portable battery electronic flash unit. It has a minimum light output of 180 lumen sec. per sq. ft. at four feet. The manufacturer claims a guide number of 50 for Kodachrome and 320 for Super-XX with normal development. Flash duration is 1/2000 sec., with a recharging time of less than 5 seconds. A ready light begins to flash about 2 seconds after the unit is turned on. As the battery becomes exhausted, the ready light signals this fact by taking as long as ten seconds to flash.

Several new electrical components were designed especially for this unit. One of these is the electrolytic condenser. It is said that it eliminates battery drain, since battery power is not used to reform the condenser when the unit is first turned on. There is also a single unit 510 volt dry battery which, it is claimed, delivers a minimum of 500 flashes with average intermittent use. Other features are: Heiland 65X-2 flash tube, said to utilize over 99 percent of the reflector surface, efficient reflector, and elimination of accidental shock. Weight complete is 4 lbs., 4 oz. The lamp head fits the standard Heiland battery cases, as well as the 7 in. mounting tube and a 1⅝ in. tube for mounting into camera accessory shoes. Extra accessories include extension lamp, Foto-eye remote

control unit, AC power converter, and mounting tubes and brackets. Price of Strobonar V, $119.50; battery, $13.95; extension lamp, $39.50; AC power converter, $33.50. For additional information write:
HEILAND RESEARCH CORP.
130 E. FIFTH AVE., DENVER, COLO.

Tele-Picon Long-Focus Lens

The new Tele-Picon 180mm, f/5.5 long-focus lens is now available in mounts to fit the Exakta, Pentacon, Contax "S", Praktiflex FX, and Praktica cameras. This coated lens is made

(*Continued on page 32*)

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USED AUTO ROLLEIFLEX

With Tessar f3.5 lens

Special **$139.00**

(Case $6.95)

with your choice of attached Solenoid or Built-in Synch.

Only $149.00

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FOTOSHOP'S LEATHER GADGET BAG #1701

Made for those who want a quality leather bag at an economy price. Genuine leather. Zipper top and outside pocket. For 35mm folding or 8 mm camera with all accessories.

Value $13.50

Special **$8.50**

FOTOSHOP'S LEATHER GADGET BAG #1702

A really fine gadget bag at an amazingly low price. Genuine leather. Large main section with all-around top zipper, extra roomy outside pocket. For all cameras, up to 2¼x3¼ Graphic size, plus accessories.

Value $17.50 Only **$10.95**

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Every One Guaranteed A Full Year
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8MM MOVIE

KEYSTONE K-8 roll, f3.5	24.50
KEYSTONE K-8 roll, f2.5	33.50
KEYSTONE K-22 roll, f2.5	39.75
BOLEX L-8 roll, f1.9 Berthiot	69.50
BOLEX L-8 roll, f1.5 Switar	119.75
KODAK RELIANT roll, f2.7	59.50
DE JUR Fadematic mag., f2.5	89.50

16MM MOVIE

CINKLOX roll, f3.5	34.50
SIMPLEX PACKETTE mag., f3.0	24.50
KODAK MODEL B roll, f1.9	44.50
KODAK mag., f1.9	74.50
B & H FILMO MAG. (141B) f2.7	74.50
REVERE MAG., f1.9	111.50
REVERE TRI-LENS TURRET f1.9	129.50

GSAP BATTERIES

15-V (10-10P) **3.00**

27-V (18-10P) **5.00**

FOTOSHOP MOTION PICTURE COLOR FILM

The same fine color stock as FOTOSHOP 35mm color film. Daylight or indoor. Price includes processing and return.

	Each	6-11, each	12 or more, each
8mm, 25-ft. dbl 8 roll	2.95	2.75	2.50
8mm, 25-ft. dbl 8 mag	3.50	3.35	3.15
16mm, 50-ft mag	4.95	4.80	4.60
16mm, 100-ft roll	7.75	7.50	7.25

NEW IMPROVED FOTOSHOP BLACK & WHITE MOVIE FILM

Fine, panchromatic film, Weston 50-32. Absolutely guaranteed. Prices include processing and return.

	Each	6-11, each	12 or more, each
8mm, 25-ft. dbl 8 roll	1.35	1.30	1.15
8mm, 25-ft. dbl 8 mag	2.50	2.35	2.15
16mm, 50-ft. mag	2.75	2.60	2.35
16mm, 100-ft. roll	2.95	2.75	2.50

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Popular German self-timer used with cable release for time exposure and delayed action. 11 slow speeds from ½ sec. to 10 seconds.

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For 16mm Cameras

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RETINA I, Ektar f3.5 Chr.	39.50	RETINA II, Ektar f2	89.50
ZEISS TENAX I, f3.5	34.50	CONTESSA 35, f2.8 Tessar, (M-X)	138.50
WELTINI 35, Xenon f2	74.00	AG-FA KARAT, Xenar f2.8	44.00
KODAK "35", cpld. r.f., f3.5	48.50	CLARUS 35, f2.8	49.50
LEICA F Summar f2	89.00	PERFEX f3.5	29.50
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Absolutely fresh, new-type color film for sparkling transparencies. Packaged by a leading manufacturer especially for FOTOSHOP; brings you topflight color film at real money saving prices. 20-ex. cartridges, daylight or indoor.

2.25 each **5** for **10.00**

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FREE! *6 empty 35mm cartridges with purchase of above comb.*

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	From government surplus where film is stored in refrigerated vaults to maintain freshness.

SAVE 33⅓%! BRAND NEW FAMOUS BRAND "Lift" TRIPOD

3-section heavy-duty all aluminum tripod for every type and size camera. Geared center post provides fast, smooth vertical adjustment. Pan head tilts from 45-180 degrees and pans 360 degrees.

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REFLEX CAMERAS

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ANSCO REFLEX II, f3.5	119.00
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VOIGTLANDER focusing f4.5	47.50
ROLLEICONTER, f3.5	39.00
ROLLEICORD II, f3.5	79.00
IKOFLEX III, Tessar f2.8	139.00
ARGOFLEX E, f4.5	34.00

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- VU-AID SC-1 SLIDE PROJECTOR—200 watt. Blower cooled. With handsome tweed case. $29.95
- 40 x 40 FOTOSCREEN 19.95

Total Value 49.90

Only **$35.75**

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Fotoshop's exclusive miracle projection screen . . . made with amazing glass beaded guaranteed washable "FOTO-FLECT" fabric. Flameproof, mildew-proof, rustproof. Rugged . . . yet lightweight.

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20% Deposit on C.O.D.s'. Please add Approximate Postage.

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135mm coated Optar Lens—
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Kalart Coupled Range Finder
Graphlite 3 Cell Battery Case
6—4 x 5 Graphic Holders
Graflok Back
5" or 7" Reflector

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6—3¼ x 4¼ Graphic Holders
Graflok Back
5" or 7" Reflector

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mitchell CAMERA STORES, INC.
127 West 50th St. (At Radio City)
New York 19, N. Y.

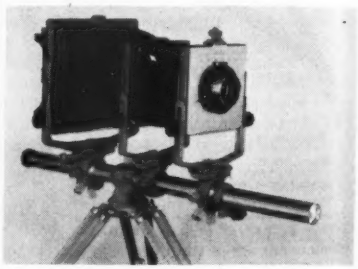
NEW PRODUCTS

(*Continued from page 30*)

in Western Germany and features preset diaphragm, focusing scale from 7 ft. to infinity, and light-weight mount. Price, including front and rear lens caps, $84.95. For additional information write:
INTERSTATE PHOTO SUPPLY CORP.
28 W. 22 ST., NEW YORK 10, N. Y.

Linhof Kardan View Cameras

The new Linhof Kardan all-metal precision view cameras are designed to provide extreme flexibility and versatility in use. To achieve this the camera utilizes universal joints. The Kardan's lens standard and back standard are both mounted on these joints, and can be tilted and swung



freely in any desired direction. In addition the front and back have vertical and lateral movements. This unit is built in Western Germany, is available in 4 x 5, 5 x 7, and 8 x 10 sizes, and is built on the mono-rail principle. It consists essentially of a base column, lens standard and film back assemblies, detachable bellows, and tripod base clamp. Other features include extension columns which can be added at will, snap-on detachable bellows, bellows extension standard for additional bellows extension, wide angle bellows, and complete interchangeability of components. This last feature permits conversion of a 4 x 5 camera to 5 x 7, 5 x 7 to 8 x 10, and vice versa. Both front and back can be moved for focusing, and lock in position. The back also has a rack and pinion for critical focus. An adjustable bellows type lens shade is available as an accessory. Price of 8 x 10 model, complete with extra extension bellows, and bellows extension standard, less lens, $895; accessory bellows-type lens shade, $95. Prices of other size cameras will be available soon. For further information write:
KLING PHOTO CORP.
235 FOURTH AVE., NEW YORK 3, N. Y.

New Linhof Accessories

Two new Linhof accessories, for use with still and cine cameras, are now on the market. Both are made in Western Germany. One, the Linhof DeLuxe studio tripod, is an elevator type tripod which combines steadiness with light weight. It features adjustable umbrella type struts which extend, brace,

(*Continued on page 36*)

FIRST TIME IN HISTORY!

a Double-Frame, Rapid-Sequence Camera for under $100!

With hard-coated f/2.8 Dittar lens; focal plane shutter to 1/1000th sec.

ONLY $99 fair traded fed. tax incl.

ACTUAL CONTACT PRINT SIZE

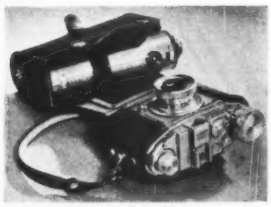
STANDARD 24 x 36mm. FORMAT . . .
Flash Synchronized for all Shutter Speeds to 1/1000th!

The Ditto "99" is the only camera made today that gives you both rapid sequence action and a full double-frame negative on standard 35 mm. film. You can pay over *twice as much* for a sequence camera—but you'll still get a frame only slightly more than *half* the size, which narrows the camera's usefulness. Even without the sequence feature the new Ditto "99" stands on its own as a superior miniature—with its fast F/2.8 lens and interchangeable lens system, its super-speed focal plane shutter and fine German construction. Then—AS AN EXCITING *PLUS*—its precision clockwork motor allows you to take as many as 12 exposures in less than 5 seconds—or just as fast as you can press the shutter release. A rapid sequence camera . . . an all-purpose camera . . . a scientific camera—only the Ditto "99" gives you this wide versatility. And at an incredibly low price!

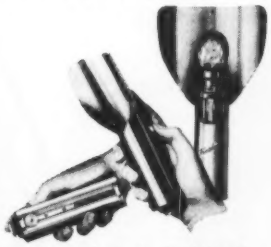
HOW IT WORKS

A single winding of the clockwork motor readies the Ditto "99" for the next 12 exposures. When the shutter release is pressed, the motor automatically transports the film to the next frame, resets the shutter, and advances the exposure counter. The highly accurate focal plane shutter has speeds to *1/1000th of a second*, operates with fingertip pressure or cable release.

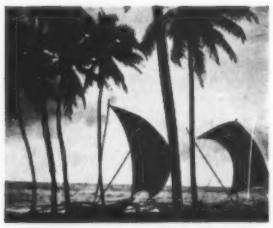
INTERCHANGEABLE LENSES
Superb, color-corrected wide angle and telephoto lenses with bayonet mounts, plus extension tubes that permit focusing down to 2 inches! Ideal for scientific and engineering work, including microscopy, macrophotography, and sequence studies.



DUPLO EVEREADY CASE
Sensational new design! Both flashgun and camera in a single compact case, always ready for instant action. Eveready case for camera alone also available.



NEW DITTO B. C. FLASHGUN
Telescopes within itself—a miracle of compactness. Attaches to camera shoe without wires. High reflecting efficiency.



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All die-cast aluminum with special closures that seal it against dust and moisture. Safe in any climate.

See the **DITTO "99"** *at your local camera dealer . . . or write today for interesting booklet*

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Yes, Junior has a point, there. Why be satisfied with yesterday's movies when today's . . . and tomorrow's movies . . . are here!

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Bolex Stereo System includes taking and projector lenses, screen, and 2 pairs of Polaroid glasses.
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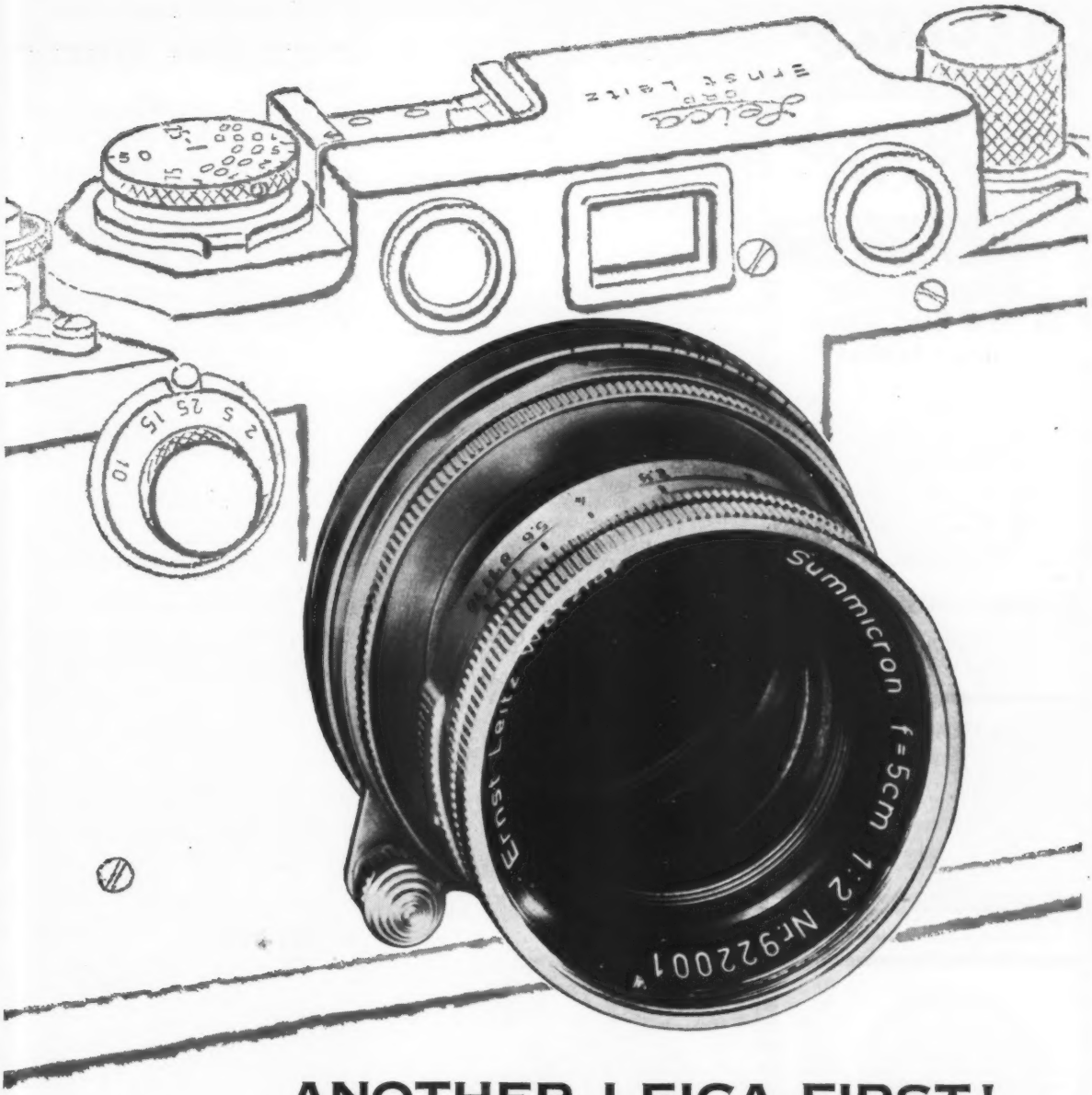

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E. Leitz, producer of the first precision 35 mm camera, announces with pride the perfection of a new and radically different Leica lens—the Summicron 50 mm f/2.

The Summicron employs a new type of glass, and an optical design which achieves the highest degree of correction ever attained in a high-speed lens.

The Summicron is a seven glass element lens incorporating a radical new design principle and utilizing newly developed high refractive optical glasses combined with air lenses of a special shape and effect. This makes possible a degree of correction found in no other lens.

At full aperture the Summicron produces a brilliant and an even image over the entire field. Optimum image quality is reached at the relatively large f/4 stop. Resolution is extremely high in both color and black-and-white photography.

More compact than the Summitar, standard Leica lens since 1939, the Summicron has click stops on the diaphragm adjusting ring which enable you to "hear" changes of settings.

See the magnificent new Summicron at your franchised dealer's now.

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6x9 Rocomar 18, F4.5 K.A.	37.50
4x5 B&J Press, F4.7 Synch Ektar, Kal. R.F., Graflex Flash	89.95
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Ikonta 'B', F4.5	24.00
Super Ikonta A, F3.5 Tess, cpld RF	49.50
Super Ikonta BX, ctd F2.8 Tess	129.50
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DISPLAY ITEMS—NEVER USED

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Baby Zett Projector	76.50	49.50
4x5 Solar Enl.	86.50	64.50
Goerz Minicord, F2 lens w.c.	149.50	94.50
Vito III, cpld RF, F2 Ultron, w.c.	169.50	124.50
ILOCA Stereo II, F3.5 lens, w. case, & Sport Finder	148.00	99.50
Mikroma, Rapid Sequence 16mm camera, F3.5 w.c.	49.95	24.50
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35mm

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Vito II, F3.5 Color Skopar	34.00*
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Weltini, cpld RF, F2.8 Tess	59.50
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Ikoflex, IIA, ctd F3.5 Tess	109.50*
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NEW PRODUCTS

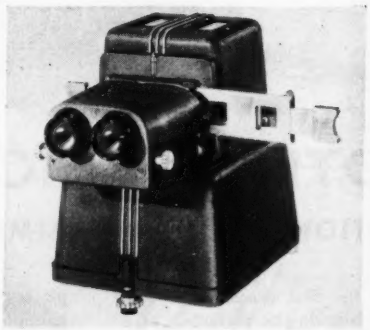
(*Continued from page 32*)

and lock the legs, reversible tips, chrome-finished sliding sections, and main sections covered with abrasion-resistant ribbed plastic. The geared center post is actuated by a hand crank with ratchet and locking clamp, and can be reversed to support the camera at lower levels. Construction is of lightweight alloys. The unit is available in either a two or three-section model, each of which folds to less than 30 in., and weighs about 6½ lbs. The two-section model extends to 60 in., the other extends to 73 in. and has brass collars for finger-tip locking at any height, plus automatic locking at full extension.

The other accessory is the all-metal Linhof geared tripod dolly, newly designed for use with professional still and cine cameras. The spread of the dolly can be widened or narrowed through a range from 18 in. to 5 ft., permitting movement through a narrow space. The tripod's tips fit into cups, and are held by spring locks. It has ball-bearing casters with 5-in. rubber-tired wheels equipped with individual foot brakes. Construction is of lightweight alloys. Price of Model A (2-section) Linhof DeLuxe studio tripod, $69.95; Model B (3-section), $79.95; Geared Tripod Dolly, $250. For more information write:
KLING PHOTO CORP.
235 FOURTH AVE., NEW YORK 3, N. Y.

Triad Stereo Projector

The new Compco Triad stereo slide projector accepts 23 x 24 stereo slides and is easily converted to use 2 x 2 slides. It features two coated 5 in., f/3.5 lenses, and a single knob which controls both vertical and horizontal



adjustments. The focusing knob is located at the rear for convenient side or rear operation. Also at the rear is a "preview light panel." When this is pulled out, the slide or title may be seen before projection.

Other features are two 500-watt-lamps with individual three-way switches, ejector button for easy removal of slides, and efficient blower system. The polarizing filters are quickly removed for cleaning, or when

(*Continued on page 38*)

Presenting the prismatic
SINGLE LENS REFLEX
35MM
PENTACON
with CARL ZEISS JENA

F2 BIOTAR
58MM LENS

The PENTACON is the perfect expression of the German JENA craftsman's idea—to produce the finest, most luxurious 35mm camera for the select few who demand the best money can buy. The PENTACON design is surprisingly different . . . exquisite beyond reproach . . . the final word in luxury . . . for the connoisseur who wants the ultimate in rich, sparkling color and black and white pictures.

The PENTACON is a single lens reflex, eye-level prism focusing camera. You see a life-size image always upright and non-reversed . . . no parallax.

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Full-Vision View Finder shows actual image before it's taken on ground glass.

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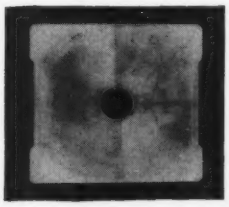

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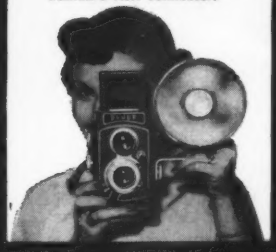

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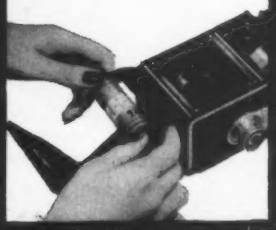

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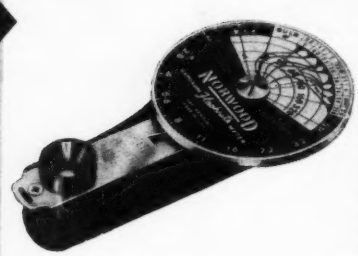
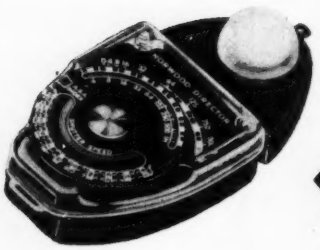
Now, at last, you can really hit those flash pictures on the nose—quickly, easily, and economically. An investment in the *Norwood Flashrite* does away with guide numbers, calculations, wasted film and bulbs. You merely set the *Flashrite* for the film and bulb in use, turn the computer until the subject is in focus and read the proper camera settings—that's all there is to it. Only $12.95.





NORWOOD EXPOSURE METER ***Director***

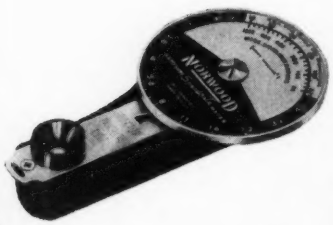
The Only True Incident Light Exposure Meter with the Patented Photosphere!

In Hollywood, with industrial Film Producers, in Commercial Studios—wherever correct exposure is an absolute essential—the *Norwood Director Exposure Meter* is first choice. With the *Patented Photosphere*, the *Director* reads all the incident light, *the important light*, falling on the subject. And it gives you the correct exposure every time. Ask the "fans" who own one and you, too, will switch to the Norwood Director. Only $32.95, including Photosphere, Photogrid and Photodisk.

NOW... Read What Mr. Henry Dormitzer, President of the famous Dormitzer Electric & Manufacturing Co., Inc., Has To Say About the New

NORWOOD EXPOSURE METER ***Speedrite***

The World's Only Automatic Exposure Meter for Electronic Flash



Writes Mr. Dormitzer...

"We heartily recommend that all users of electronic flash equipment, and especially those who use Synctron with its accurate guide number information, determine proper exposure with your Speedrite Exposure Meter."—The *Speedrite* does for electronic flash what the Norwood Director and the Flashrite do in their respective field. It makes the unusually complicated job of correctly exposing electronic flash shots an easy and simple operation. Only $12.95.

TO SAVE TIME, FILM AND FLASHBULBS... to make better pictures—buy all 3 NORWOOD meters. At your photo store, or write to DIRECTOR PRODUCTS CORP., 570 Fifth Ave., New York 36, N. Y.

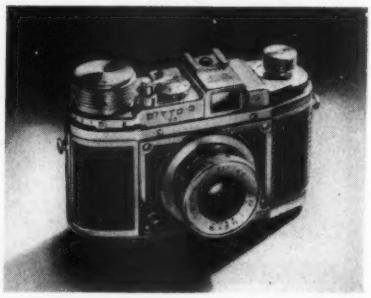
NEW PRODUCTS

(*Continued from page 36*)

projecting 2 x 2 slides. Price, including 2 x 2 slide carrier, and two pairs of viewing spectacles, $229.50; carrying case, $25. For more information write:
TRIAD DIV., COMPCO CORP.
2251 W. ST. PAUL AVE., CHICAGO 47, ILL.

Ditto "99" Sequence Camera

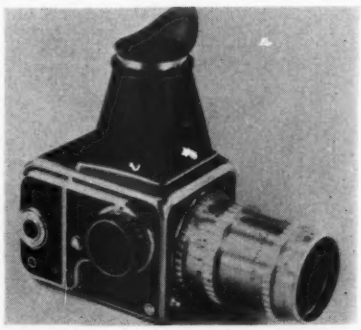
The Ditto "99" sequence camera, made in Western Germany, can make 12 exposures 24 x 36mm in about 5 seconds, using standard 35mm cartridges. Each time the shutter release is pressed, a spring wound motor advances the film one frame, resets the



shutter, and changes the exposure counter. The lens is a coated 45mm, f/2.8 Dittar. The focal plane shutter has speeds from 1/25 to 1/1000 sec. and B, and is MX flash synchronized. The back is removed for loading. Construction is of die-cast aluminum. Accessories include wide angle and telephoto lenses, extension tubes, and a telescoping flashgun. Price of Ditto "99" camera, $99; Duplo eveready case which holds camera and flashgun, $9.50; eveready case for camera only, $8.50. For more information write:
DITTO CAMERA CORP.
527 FIFTH AVE., NEW YORK 17, N. Y.

Magnifying Hood For Hasselblad

A new magnifying hood for the Hasselblad reflex camera is for focusing in brilliant light. It features a



coated, 2½ power critical-focusing magnifier, which can be adjusted through a range of ½ in. for the individual eye, and full coverage of the ground glass image. Made in Sweden, the one-piece unit is 3 in. high, and slides in to replace the standard focus-

(*Continued on page 96*)

BEFORE YOU BUY *check these* WESTLAKE BARGAINS

You must be satisfied!

NEW

WELTAX

A fine German import. All-metal body, leather covered, chrome finished. Uses 2¼ x 2¼ or 1⅝ x 2¼ film. Flash-synchronized, Coated Meritar f/3.5 lens.....$33.95

Regular.....$59.50

With "T" coated f/3.5 Carl Zeiss Tessar Compur Rapid Shutter, regular $99.50...

Westlake's special.....$54.50

NEW

PRIMAR REFLEX II

A real beauty — fully synchronized, interchangeable lenses. Speeds up to 1/1000. Removable hood, self timer, etc. f/3.5 Tessar lens. Think of this —Regular price $285.

Westlake's special at $169.95*

NEW

BOLSEY B2

An excellent, inexpensive 35mm camera. Fast f/3.2 color corrected lens in flash synchro. Built-in, split image rangefinder. Exclusive "no double exposure."

Reg. $73.50.....$57.95*

NEW

4 x 5 LINHOF PRESS

Built-in rangefinder, Hellar f/4.5 lens in Linhof Press Compur Shutter.

Reg. Price $324.58

.....$179.95

NEW

BUSCH PRESSMAN

4 x 5 with Kalart rangefinder. Wollensak f/4.7 135mm coated Reptar lens in Rapax shutter. Reg. $230

Complete $119.95

Optical View Finder $9.50

2¼ x 3¼ Busch Pressman with f/4.5 Synchro. Complete with rangefinder, double extension bellows. Reg. $198.50.

$99.95

NEW

RICOHFLEX VI

The camera that has taken the country by storm, considered the "Best Buy" of the year. Reg. price $50.75.

$38.95 with case

USED CAMERA BARGAINS

Reflex Cameras

	REGULAR	OUR
Kodak Reflex I	$137.50	$ 59.50
Kodak Reflex II	161.00	79.50
Rolleicord III	149.50	99.50
Argoflex	59.50	29.50
Graflex 22	84.50	69.50

35 MM Cameras

Ansco Karomat 36	164.50	99.50
Argus C3 Case & Flash	69.50	39.50
Kodak Signet	92.50	59.50
Kodak Retina IIA	164.00	119.50
Leica IIIC, f2. Summitar	350.00	189.50
Leica IIIF, f2. Summitar	384.20	279.50
Vitessa f2	159.50	99.50
Kodak Ektra, f2. Ektar	485.00	199.50
Revere Stereo	174.50	129.95
Exa f3.5 Tessar	119.50	79.95
Robot Star f1.9	249.50	179.50

Roll Film Cameras

Super Ikonta B	241.00	99.50
Voigtlander Bessa II	124.50	89.50
Polaroid Camera	89.75	59.50
Ansco Speedex	39.50	24.00
Super Ikonta C, f3.5	179.00	59.50

8 MM Cameras

Keytsone 8mm Mag. 3 lenses	289.50	159.50
Revere 40 Mag., f2.5	99.50	74.50
Keystone 8mm Roll Turret, f2.5	99.50	74.50
E.K. Mag., f1.9	150.95	89.50
Keystone 8mm Roll, f2.5	78.00	59.50

16 MM Cameras

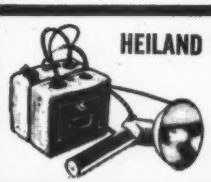
Bell & Howell Mag., f2.5	184.50	109.50
Revere Mag., f2.5	157.00	69.50
Bell & Howell 200T, f1.9	259.95	189.50
Bell & Howell 70 D.L.	364.50	289.50
Keystone Mag., f2.5	127.00	79.50

Press Cameras

2¼ x 3¼ Ann Speed Graphic f4.5 RF Flash	128.95
2¼ x 3¼ B & J f4.5 RF	88.95
2¼ x 3¼ Graflex B f4.5 Ektar	73.95
3¼ x 4¼ Pace Maker Speed f4.5 C Rangefinder	156.95
4 x 5 Graflex Super D 7½" f5.6	178.95

NEW

HEILAND STROBONAR 1A



Save 50,000 Flash Bulbs. Reg. $99.50* AC unit..... $64.95

Complete with battery powerpack. Reg. $149.50... $99.50*

NEW

COMPARTMENT CASES

4 x 5 Press Camera. Sturdy wood construction with simulated leather covering. Ample room for camera and all accessories. Reg. $32.50.

Special $14.95

*Demonstration Models

C.O.D. orders accepted. Send 10% deposit with order. Pay postman balance plus postage.

All prices F.O.B. Los Angeles

NEW

MINIATURE MINICORD

This is sensational! Save $60. 16mm Focusing Reflex with f2 ctd. Lens. So tiny it fits the palm of your hand. Has ground glass View and Focusing, Magazine loading. Focal Plane—speeds to 1/400. List price $149.50. Only at Westlake for.... $89.50

NEW

7 x 50 ELKO COATED BINOCULARS

Powerful, brilliant and light weight. Equal in performance to binoculars selling at $100 or more. Reg. price $69.50. $23.95

plus $5.00 for case. Center focus model $28.95.

ADD 20% FED. TAX

NEW

ACTINO PHOTOELECTRIC EXPOSURE METER

Eliminate guesswork from your shots. Save film, energy, money with this low cost, precision exposure meter. Made by experts in Germany; takes readings from 1 minute to 1/1000 sec. Case included at Reg. price $17.85

$8.95

NEW

4 MOVIE LIGHT BAR

Folds in half when not in use. Reg. $9.95.

Our price

$6.95

(less lights)

NEW

PHOTIC CONTACT PRINTER

Exclusive features. Extra large ground glass diffuser; inclined working surface for speed, perspective and comfort. Excellent for retouching. Always cool; metal parts corrosion resistant. Reg. $27.95.

Westlake special at $11.95

ORDER TODAY

WE SHIP BY RETURN MAIL

SATISFACTION GUARANTEED

If for any reason you are not completely satisfied, return the merchandise to us in good condition, postage prepaid, within 10 days and we will cheerfully exchange it or refund money.

WESTLAKE *Camera* STORES

635 SOUTH OLIVE • DEPT. MP-73

LOS ANGELES 14, CALIFORNIA

Sensational Values in **135MM LENSES** for Leica, Canon, Kine, Exakta, Praktica, Praktiflex FX, Contax S, D, DA, Pentacon

135mm TeleColinar f:3.8 for Leica, Canon, range-finder-coupled, PLUS new Universal 28mm to 135mm Zoom Finder. **$79.95**

135mm Sun f:3.8 Telephoto lens for Praktica, Praktiflex FX, PLUS EyeLevel Prism Finder or Bellowscope Jr. **$59.95**

135mm Sun f:3.8 Telephoto lens for Kine Exakta, PLUS Roofprism finder for models V, VX or Bellowscope (regular) **$69.95**

135mm Sun f:3.8 Telephoto lens for Contax S, D, DA, PLUS Bellowscope Jr. **$59.95**

For preset diaphragm lenses, add $15 to prices.
Deluxe Leather Case for 135mm lens $5.75
Shipping Charge, per lens set, $1.00

Save 50% on Famous German Preset Diaphragm

100MM f:3.5 TELEPHOTO $49.95
for Kine Exakta, Exa, Praktica

A $100.00 value! Lightweight chrome finish mount with depth of field scale, helical focusing from 4 ft. to infinity, friction-controlled preset diaphragm. Popular 2X magnification focal length for moderate telephoto and portrait work. T-coated.

Deluxe Leather Case $4.95

180mm f:5.5 LONG FOCUS TELEPHOTO, similar to above, but giving over 3½ times linear magnification, a $105.00 value **$59.95**

ROOF PRISM FINDER for EXAKTA V, VX $29.95

Sensational new import! Precision made along the lines of the Pentaprism finder, this economically priced roofprism finder replaces the waist level finder, shows unreversed, right side up, brilliant image! *Shpg. Cost 25c*

UNIVERSAL ZOOM FINDER $29.95 Ppd.

For Leica, Contax, other 35mm cameras

Without any attachments, this newly designed finder shows the exact field of view of any lens from 28mm to 135mm in focus length — not just by 'masking', but by truly magnifying and reducing image the same way the camera lens does. Clickstops for all eight important focus lengths. Ingenious parallax correction with settings to 3 feet. Fits finder shoe. Complete w. luxuriously lined leather case.

Accura

REFLEX HOUSING for LEICA, CANON $39.95

Leica and Cannon owners eagerly awaited this precision accessory at a price they could afford! Now, with this small investment, your Leica becomes a single lens reflex camera! You see an upright, enlarged image through the adjustable magnifier on an extrabright groundglass. Camera may be turned for vertical pictures by just pressing a button. When shutter is released, mirror jumps up, permits lens to expose film. The Accura Reflex housing is ideal for telephoto work, for closeup, scientific, medical, macro and micro photography. Here are some of the accessories available:

Set of three extension tubes	$5.95
Focusing Extension Tube	$9.95
Bellowscope	$26.70
135mm f:3.8 Sun telephoto lens	$49.95
REFLEX HOUSING for Contax II, IIa, III	$49.95

Bellowscope for Contax $39.95; Set of three Extension Tubes, with bayonet fittings $9.95.

TRIPODS with GEARED ELEVATING ACTION from $12.89

By far the best buys in tripods with elevator action we have ever offered (and we had previously thought we had just about the best buys in this type tripod!). Foolproof geared elevating action with ratchet which eliminates slippage completely! Sturdy aluminum legs which cannot overspread.

Model D extends to 69", has platform to accommodate camera or panhead of your choice **$12.89**

Model E, same as above, but with built-on single lock pan and tilthead (illustrated) **$14.89**

Model F similar to model D, but with three sections, extra sturdy, telescopes to 30" and extends to 76" **$15.89**

Model G, same as model F, but with built-in panhead, as on model E **$17.89**

All of the above tripods are well suited for still cameras, 35mm to 4x5", for 8mm and 16mm movie cameras—for the rank amateur as well as for the meticulous professional. *Shipping Weight about 7 lbs.*

For a really luxurious outfit, we recommend models D or F with CRAIG PAN & TILT TOP $5.98 at a 66% saving

No advanced amateur or professional will want to miss this buy! Famous Craig-Thalhammer tripod head is calibrated in degrees of rotation—has "instant-on plug" 2¾" in diameter—extra long handle for guiding camera and locking tilting action. Reg. $17.50. Shipping Weight 3 lbs.

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II $2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from 1/3 a second to ten seconds! Was $4.95. Ship. Cost 10c.

CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

POLARIZING FILTER Series V **$2.49**

21.5mm $2.00 — Ser. VI $2.98 — Ser. VII $3.98

The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome Anscocolor and all black and white films. Fits standard filterholders.

Formerly, you had to pay $6.75 for a Series VI, $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!

Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at no additional cost.

GIGANTIC SALE IN OPTICAL GLASS

FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17, PLUS 1 (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). Shipping Cost one to six filters 10c.

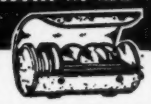
	DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).
Ser. V ea. . $1.00	**Ser. V ea. . $1.20**
Ser. VI ea. . $1.25	
Ser. VII ea. $2.00	**Ser. VI ea. $1.40**

Available in "Deluxe" only: light yellow, #12, #2A, #5B, #8IA, B, C, D, E, F, I-D, 2-D, 2B.

SPIRATONE PROUDLY INTRODUCES ITS NEW

PIGSKIN FILTER BANK

Ser. VI $3.00 Ser. V **$2.50**



The answer to the photographer's dream! Genuine leather, can't scratch or break. Doesn't fill up gadget bag, but fits right on carrying strap. Accommodates shade and eight filters all instantly accessible. Priced to compete with filter containers made of much shorter-wear materials. Shipping Cost 25c

FREE Introductory Offer: Your choice of one of the filters listed above (exc. polarizing and deluxe) FREE with purchase of Filterbank OR Filterbank absolutely free with purchase of $10.00 worth or more of filters listed (incl. polarizing).

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY

LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Gadget Bags, 3, 3, 4 & 6 lbs.

SP3. The SP3 is liked for its overall versatility. Made of topgrain oiktanned cowhide, the SP3 has one large, two small inside pockets, a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Rigid shape-retaining bottom, reinforced with brass studs. 8"x10"x3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers a compact bag. Budget-priced at half of list. **$6.95**

SP4. A jumbo-sized, well-made genuine cowhide bag of beautiful appearance. Ample in size — 9"x11½"x4"—for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. **$10.95**

SP5. A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10"x12"x5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. **$13.95**

SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10½"x14"x5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap with shoulderpad runs around bottom of bag—no equipment too heavy for this bag! Inside cover are a batteryease holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is Spiratone-priced at **$17.95**

TRIPOD of the MONTH

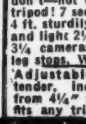
with Spiratone Panhead **$6.95**

Six-section brass, beautiful chrome finish. Extends to 54", telescopes to 15½". Ideal for 35-mm, 2¼x2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should sell for double! Ship. Wt. 4 lbs.

panhead alone $1.89

7-section

POCKET TRIPOOD $7.99



with Tilt-top Ship. Cost 35c

Folds down to 9" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—not with the pocket tripod! 7 sections extend to 44 ft. sturdily support 35mm and light 2¼x2¼ and 2¼x 3¼ cameras. Rubber tips, leg stops. Wt. 13 oz.

Adjustable Tripod Extender, increases height from 4¼" to 7¼". $1.95 fits any tripod.

FRESH, SAFETY, GUARANTEED

35mm RELOADS IN METAL CARTRIDGES

KODACHROME $2.25

DAYLIGHT TYPE, 20 EXP.

Processing (w.o. mounting) by Kodak (25c per roll) 5 for $10 postpaid

ANSCOCOLOR 20 EXP. **$1.50**

Daylight or Tungsten, Types 235 or 234, same as factory packed spools. Processing, incl. 2X color print, per roll $1. 5 for $10.50 postpaid

PLUS X or PANATOMIC X or SUPER XX 20 EXP **40c** 6 for $2

36 Exp. each 60c, 4 for $2. Ship. Cost: For 1, 5c; 3 to 5, 2½c; 6 to 8, 25c

FRESH TESTED **35mm KODAK NEGATIVE COLOR $2.98**

Film is fast (ASA 16), daylight type (uses Kodachrome conversion filters) and produces negatives in complimentary colors. From these, inexpensive b&w prints, color prints and color transparencies can be made, the latter of a quality equaling the finest reversal films. Price includes processing with one set of mounted doubleframe color positive transparencies. 7 for $19.75.

An extra set of color slides is available any time at $1.00, but as a special introductory offer, we are supplying this film incl. processing and TWO sets of transparencies at $3.50, three for $10.00. Shpg. Cost 5c per roll.

35MM B&W TRANSPARENCIES from your 35mm b&w negatives

the most thrilling way of presenting your pictures

Printed from your 35mm b&w negatives without changing them in any way. Projection Positives are made on a fine grain film, fine grain processed, with each negative individually exposed. Viewed in a small viewer or projected lifesize on a screen—you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brilliance which only Spiratone Projection Positives can reveal in your pictures. Send us your next roll (no extra charge for processing) and your old uncut rolls, too, for b&w transparencies: 20 exp. roll 65c; 36 exp. roll $1.05; 65 exp. roll $1.80; selected frame numbers or from short strips (3 or more frames) 10c per negative; from single cut 35mm or larger size (828, 620, 4x5, etc.) negatives, each 25c. Minimum Order $1.00

Complete price list PF on our many 35mm services free on request.

Comparable to 6c Slidebinders **2x2 Glass Slidebinders 2½¢** ea. In lots of 200

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Programmed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for **$5.00.** Ship. Wt. 5 lbs. 800 for $18.95

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid **$1.00**

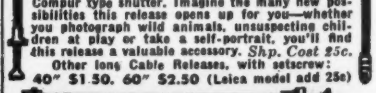
200 singleframe (Mercury) Masks $1.75 Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 and metal binders

Save up to 50% on **2x2 METAL Slidebinders** as low as 5¢ ea.

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. 18 for $1.26 54 for $3.51 100 for $5.95, 200 for $10.49 Shipping Weight 1 lb., 2 lbs. 4 lbs., 8 lbs.

2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c—Ship. Wt. per 100, 1 lb.

10 FT. CABLE RELEASE $4.49
with setscrew



A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. *Shp. Cost 25c.*

Other long Cable Releases, with setscrew: 40" $1.50, 60" $2.50 (Leica model add 25c)

A sensational Spiratone Exclusive worth 2½ times as much!

FIELD LENS—$1.95

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! Central clear spot in center makes possible use of magnifier for critical focus. No installation—just drop fieldlens onto groundglass, Postpaid.

For Rolleiflex, Rolleicord, Ciroflex, Argoflex, Kodak Reflex, Ricohflex, any groundglass 2¼ x 2¼ or smaller.

CHANGING BAG $3.95 postpaid

One of the most important 'tools' of any photographer. Whether for use in an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cutfilm holders or for developing films when no darkroom is available, a changing bag is justly referred to as a 'portable darkroom'. Double zippered inner and outer bags, made of the finest cloth, make this bag lightproof in brightest sunlight. 17"x16" Working Space, plus elastic sleeves—bag was ever offered at. Professional Model 27" x 30" working space, an $11.00 value **$6.95**

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked FREE must be requested at time of purchase!

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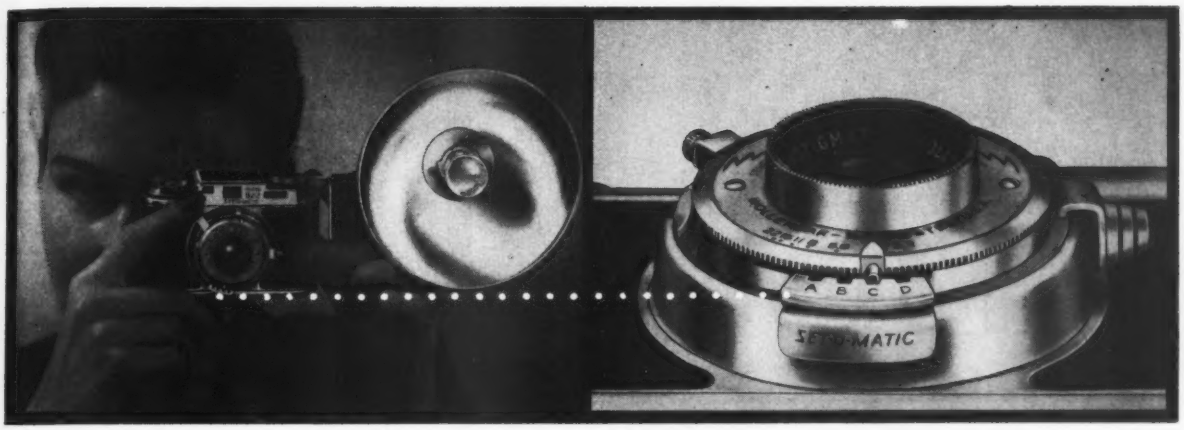

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FLOWERS

tips and techniques on how to photograph them

by John R. Whiting, Publisher, Flower Grower

Is it really difficult to photograph flowers? The simple photogram on this page and the distinguished color photograph on the opposite page illustrate the wide variations in technique and approach. While most of us have neither the patience nor the skills of color expert Roman Vishniac, we do have the ability to see beauty in the flower world about us and the desire to translate what we see into photographs.

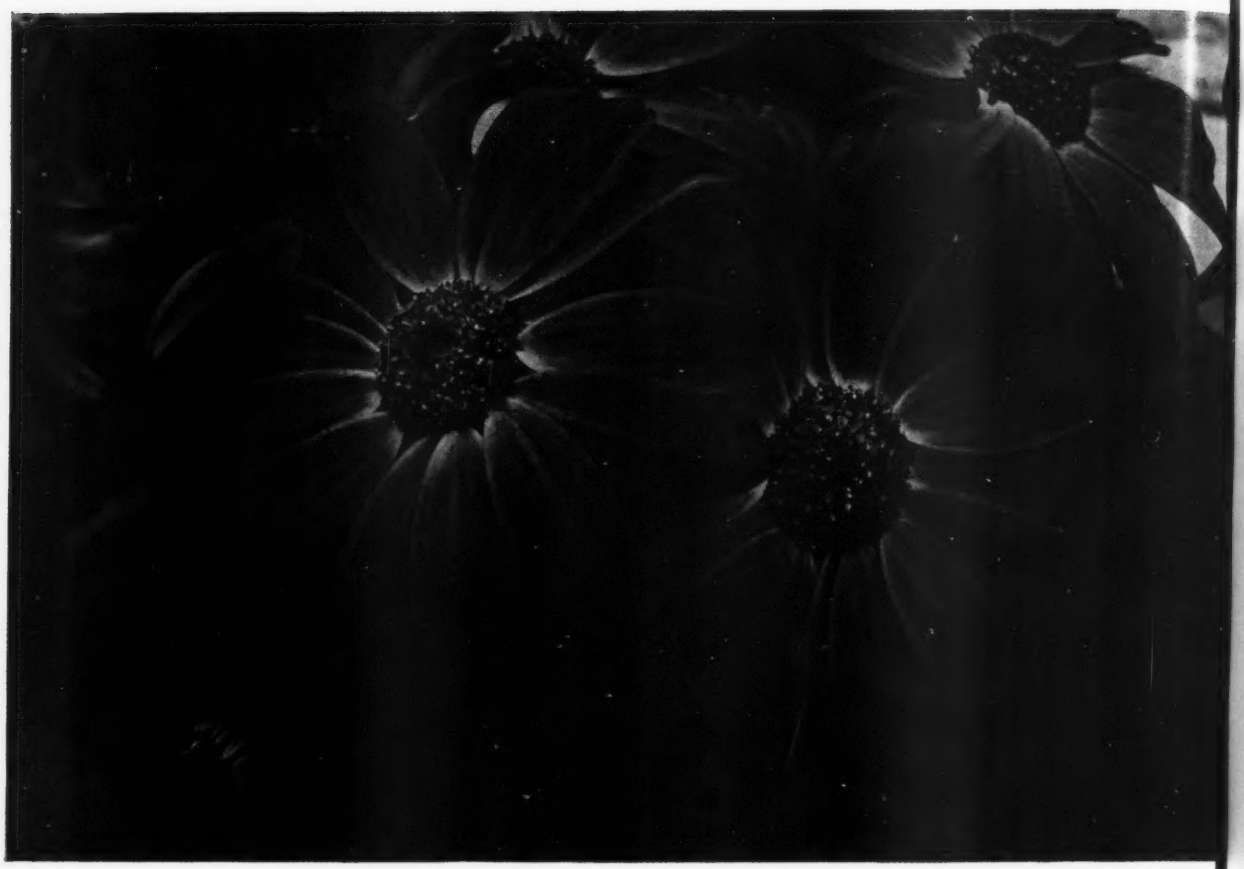
But it is sometimes helpful to know ahead of time the special knowledge which photographers of flowers have learned through experience. This way you will be able to avoid beginner's mistakes and have some success with your very first efforts.

EQUIPMENT: There is no limitation as to type of camera, speed of lens or shutter, or necessary gadgets. If you like stereo pictures, flowers will be among your loveliest subjects. If you take movies, you'll discover that a close-up of part of a rose bush, with even the slightest breeze, is a very much alive subject. If you have as simple an instrument as a box camera, you may want to add an inexpensive close-up lens (more on this later). If you take color slides—with any one of the many cameras that are good for this purpose—flowers are a natural.

You won't need a fast lens. The subjects are usually well lit, and they're not in any hurry. Shutter speeds of 1/50 sec. or 1/100

◁ Anthony Guyther's simple photogram of a daisy was made by placing the flower on enlarging paper. Exposure was for extreme contrast.

Roman Vishniac used 4x5 Graflex, f/4.5 Tessar lens to get this difficult picture of a butterfly lighting on a daisy. He did not use a tripod. The exposure was f/6.3 at 1/5th on Kodachrome. ▷



△Daylight provided illumination for Capt. George Posner's Leica shot of a purple Cineraria. Taken with a 50mm Elmar lens, f/22, 1 sec. Posner used a Speed-O-Copy to help frame and focus accurately. See text for a description of this and other camera attachments.

◁Camellia blossom was photographed by Posner against confusing background of other blossoms and leaves. He used shallow depth of field of extreme close-up to advantage by throwing background out of focus. Leica, equipped with 90mm Elmar lens and extension tube. Exposure: f/8, 1/50th.

Swiss wild flower was photographed ▷ by E. A. Heiniger who used a 13x18cm view camera with an f/4.5 Heliar lens, in daylight. Exposure was f/18, 1/10th.

sec., are usually fast enough to stop whatever slight motion you will find.

The gadgets you'll need for flower photography can be simple and inexpensive or complicated and costly depending on how far you intend to go into the subject:

A close-up lens and a piece of string is all that you need for simple cameras without rangefinders or focusing reflex finders. Close-up lenses such as the Kodak Portra lens series come in three strengths. The 1+ will allow you to use even a box camera to photograph large plants or clusters of blossoms at a distance of 40 inches. The 2+ will allow you to shoot plants at 20 inches while the 3+ can get you as close as 13 inches for photos of single flowers. If you wish to get even closer, placing a 2+ and 3+ together will let you approach within eight inches of your flower. These close-up lenses cost but a few dollars in filter holders to fit in front of your camera lens.

With each close-up lens you will receive a sheet of instructions telling you just how far away from your subject you must be to render it sharply. Since depth of field is extremely shallow at close distances, guessing the camera-to-subject distance will not do. One simple method of determining distance is to attach a string near your lens mount with a knot near its other end marking the proper subject-to-camera distance advised by the directions. You need only stretch the string to its full length between flower and camera with the knot over the flower to assure sharp pictures. *Illustration,*

To get this delicate effect, Anthony Guyther directed photoflood on background in studio, focused on petals, throwing leaves out of focus, shot f/22 at 1/10. He used Kodak Reflex and Ednalite Paralenses to compensate for parallax.

page 117. A tape measure can also be used. Some can be attached directly to the camera. *Illustration, page 117*.

The portrait attachment plus string or tape measure will do well for the occasional flower photographer, but this method unfortunately does not show you what will be included in the picture and what will not since your camera finder cannot operate with exactness at close distances. A frame finder (*Illustration, page 117*) is easily made at home with a coat hanger or similar wire, or can be bought at some camera stores under the name Cal-Cam. If your store does not have it, you can obtain one by writing the manufacturers, Cal-Cam, 1565 North Grand Oaks Avenue, Pasadena, Calif. Complete directions for making your own can be had in a booklet, *Kodak Notes on Flower Pictures in Color*, which contains much additional information about flower photography. With either a purchased or homemade frame finder you can keep your camera at the proper distance and know exactly what will appear on your film.

Frame finders can be used on just about any camera with good results but owners of reflex cameras will probably want to use the ground glass for focusing and composing. If a close-up attachment is placed over the viewing lens and the taking lens on a twin lens reflex, the field of view covered by the viewing lens will not correspond with that of the taking lens. This error is called parallax. In order to use the viewing ground glass for framing as well as focusing, some method is needed to bend the view of the viewing lens down to that of the taking lens. This is done by placing both a prism and a close-up lens over the taking lens. Some prisms can be bought separately—as is the Rolleipar for the Rolleiflex while others are combined with the close-up lens—as are the Spiratone Anglelenses and Ednalite Paralenses. The latter, which fit nearly every twin lens reflex, are produced *(Continued on page 116)*

One of the leading commercial flower photographers is Jack Roche who was recently presented with the Silver Gilt Grenfel Medal of the Royal Horticultural Society of London for an exhibit of 40 prints. Here are three of them. *Top*, this group of small magnolia blossoms was photographed in a studio with a 5x7 Agfa view camera, f/4.5 Tessar lens. Roche used an overhead photoflood, 500 watt spots for side lighting, 12 sec. at f/3.6. *Center*, iris was shot with overhead photoflood and diffused side spotlights, f/36, 15 sec. Roche's technique is similar to that of portrait photographer in a studio, emphasizing his subject's best points by skillful placement of key and fill-in lights. *Bottom*, money plant is a good example of translucent effect obtainable from backlighting. Photoflood overhead was used for texture. Exposure: 10 sec. at f/36.

interchangeable

BY HERBERT KEPPLER, NORMAN ROTHSCHILD AND ARTHUR KRAMER

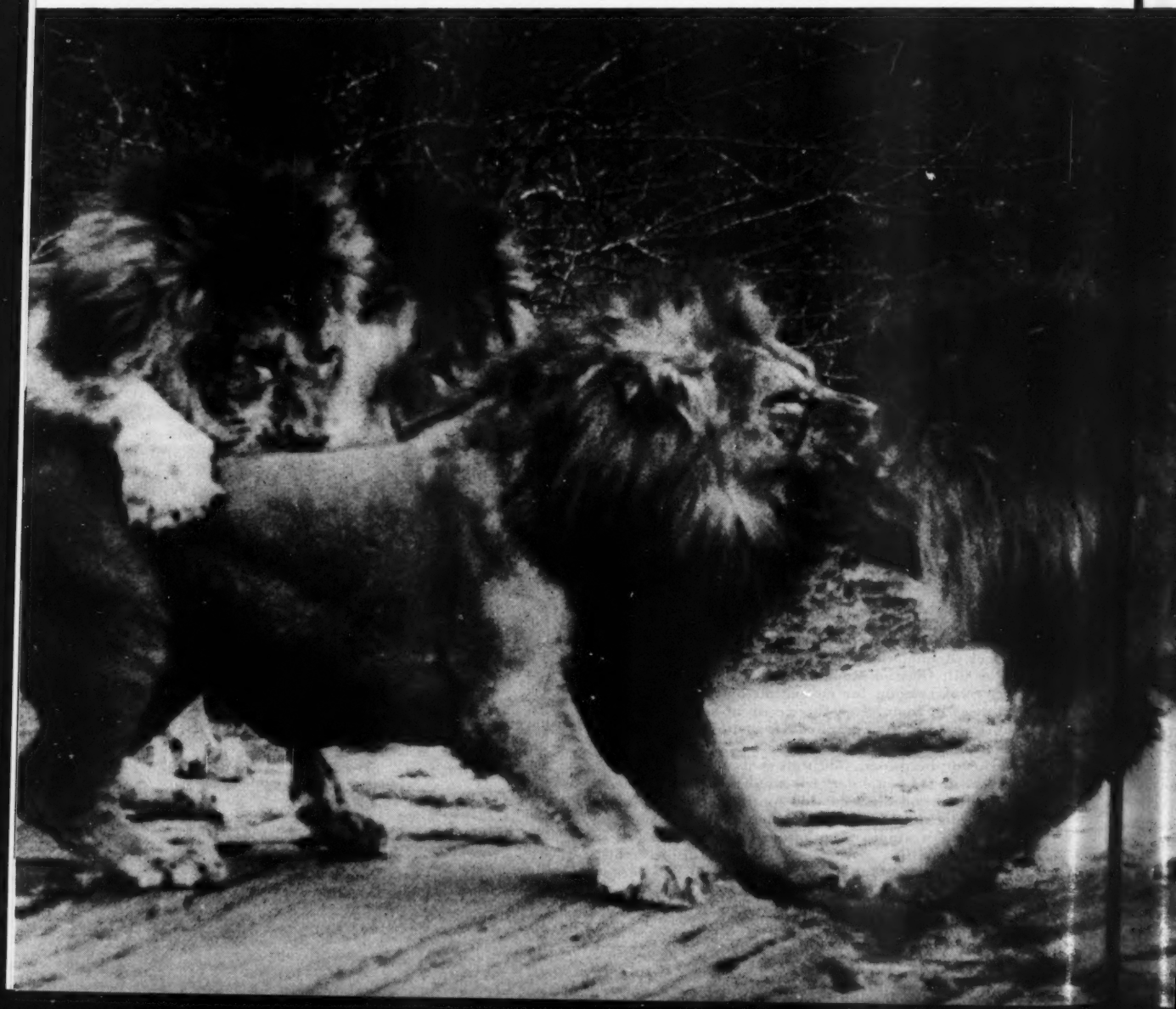
WHEN YOU BUY a 35mm camera you'll discover that it's usually equipped with a lens of "normal" focal length (from 44 to 58mm) taking in a field of view, diagonally across a 24 x 36mm negative, varying from about 53 degrees to 44 degrees.

This lens may suit all your requirements. Probably, it won't. Sooner or later you'll find yourself facing one or more of the following problems: *1.* You want to photograph something distant which will appear too small on the negative. *2.* You wish to include certain subject material in your picture but it is too wide and you can't get it all in the frame. *3.* In close-ups, hands, feet or noses of people you photograph appear too large in relation to the face. *4.* Your lens is not fast enough to shoot a picture under poor light conditions, except with a time exposure.

If your camera has an interchangeable lens mount, you can solve these problems with a lens of longer or shorter focal length, or of a wider aperture. Such accessory lenses can make your camera into an unbelievably versatile instrument.

Few professional photographers would think of starting out on an assignment without a wide-angle lens and a longer-than-normal focal length lens. The professional

A daring shot from Africa? No. Leica, 300mm Kilfitt Kilar long focus lens, shot from bridge in New York's Bronx Zoo.



lenses

how to use and choose them

35 MM SERIES

ALL PHOTOGRAPHS BY ARTHUR KRAMER

The mezzanine of Grand Central Station, from floor to ceiling. Taken with Leica, 28mm extreme wide-angle Serenar.

often carries a series of six or more lenses graduated upwards from 28 or 35mm. Even professionals, however, seldom realize the potentials of an accessory lens. Lenses of various focal lengths can do much more than change image size. They change the apparent perspective, create intended distortions, correct undesired ones. Each lens does these things to a different degree, depending on the focal length and the distance from the subject.

On *pages 50 and 51* you will discover how various images are made larger and smaller, and how distance relationships between foreground and background are apparently changed by various focal length lenses.

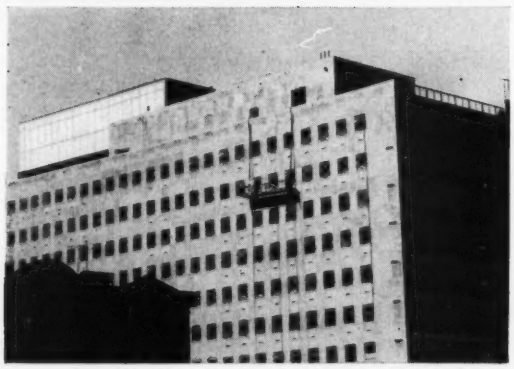
On *pages 52 and 53* are a number of distortions created by wide-angle and longer-than-normal focal length lenses, with a description of how these distortions were created and how they can be overcome.

Beginning on *pages 54 and 55* is a list of all interchangeable lenses. Start with the list that includes your camera. Pick out the lenses with the focal lengths and apertures you need, and fit them to your pocketbook.

28 mm

35 mm

50 mm



85 mm

135 mm

Interchangeable lenses alter image sizes

If you and your camera remain stationary, but you use lenses of various focal lengths, pictures like these result. (All angles of view given are measured diagonally across a 24 x 36mm negative.)

28MM LENS: Angle of view 76°. It is an extreme wide-angle lens (for a 35mm camera) and the shortest focal length generally available. The lens is very useful in cramped quarters where it's impossible to move far enough away to include all you may wish in a picture. Buildings look much further away than they really are, but a great deal of area has been included in the scene.

35MM LENS: Angle of view 68°. It is the most common focal-length wide-angle lens in use and may cost much less than the 28mm lens. The lens still encompasses a much larger view than normal. At widest aperture it may give better definition at the edges than the 28mm lens does wide open.

50MM LENS: Angle of view 48°. Although the 50mm lens remains the most common standard lens in 35mm cameras with interchangeable lenses, cameras with fixed lenses are often now sporting a shorter lens—from 44 to 48mm—which gives a slight wide-angle effect. Note the considerable difference between the image sizes in the 50mm lens picture and the foregoing wide-angle shots.

85MM LENS: Angle of view 22°. This lens is a favorite of sports and theatrical photographers since it brings images much closer than the 50mm lens and is made in speeds of f/1.5 to f/2, excellent for work in poor light. Depth of field at wide apertures, however, is extremely limited.

135MM LENS: Angle of view 15°. This is the longest focal-length lens with which hand-held exposures can be made safely without camera movement. There are two types—the telephoto and long focus. They differ in optical construction. Telephoto is usually a shorter lens with a more complicated optical formula. An accurate parallax correcting finder is a necessity unless focusing and viewing are done on ground glass.

they also alter apparent perspective

You can keep a subject's size constant when using various focal-length lenses by varying the camera-to-subject distance. Here, the girl's face was kept the same size by moving the camera backwards. But see how the depth relationships changed.

28 mm

28MM LENS: With this lens the camera-to-subject distance is at its smallest. Space between the subjects is highly exaggerated. Hand of girl in foreground is much too large in comparison with the size of her face. The lens is useful in creating an illusion of depth where the foreground-to-background distance of the scene is shallow.

35 mm

35MM LENS: Now you back away slightly to keep the girl's face the same size. This lens, at the greater distance, causes less distortion (note better proportion between girl's hand and face). Depth is still exaggerated, making runways seem much longer than they really are.

50 mm

50MM LENS: You move away still further from the girl. Here is the scene as your camera records it with the normal lens. It's very close to what your eye would actually see if you had been there. Note how much closer the middle and distant figures now are and how much closer is the building in the far rear. The girl's hand is just about in correct proportion.

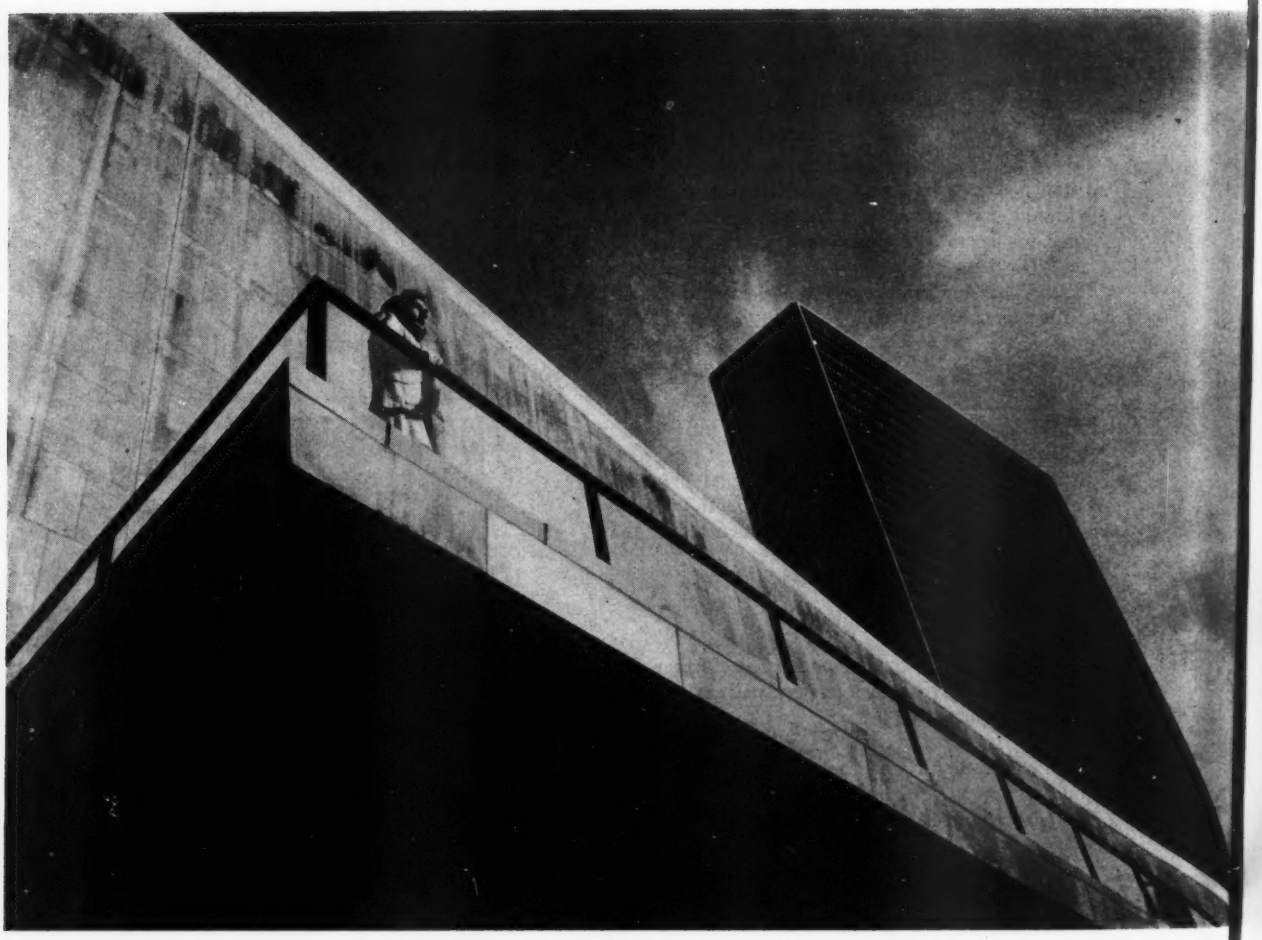
85 mm

85MM LENS: As you back away further, her image remains the same size, but the three figures seem closer together than they actually are. The second runway seems much closer to the one in foreground. Practically none of the far-distant building is now visible. Both runways seem much shorter than they really are. Foreground runway appears steeper.

135 mm

135MM LENS: From an even greater distance, the three figures now seem to be quite close to each other. The incline of the runway in foreground is grossly exaggerated. This lens is very useful when the photographer wants to make a deep area appear shallow while bringing various objects in the picture closer to each other in size as well as distance.

Interchangeable lenses can create or correct distortions.

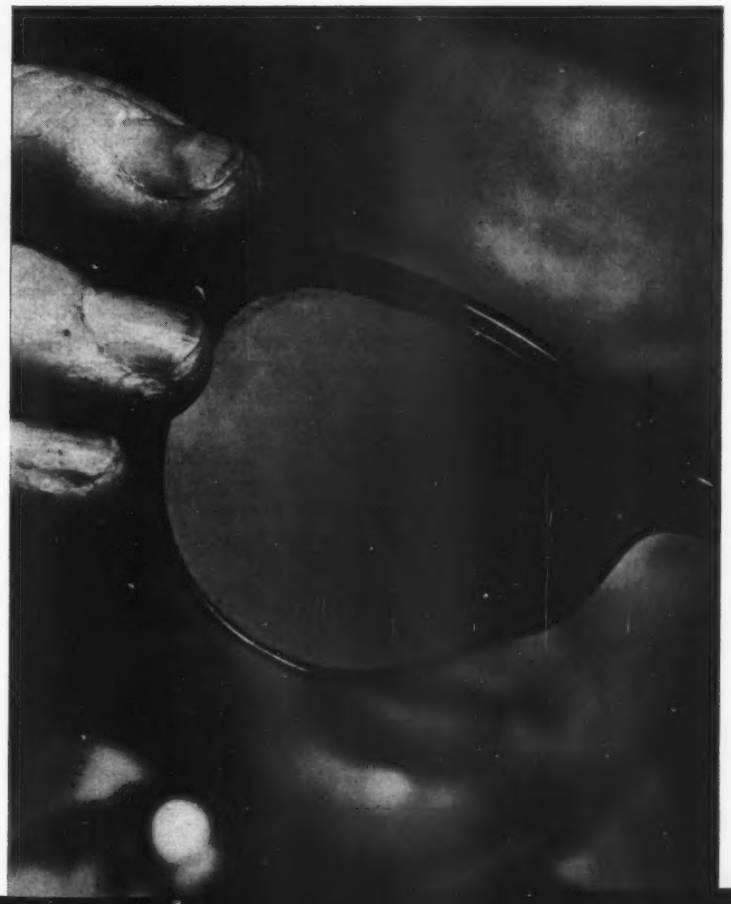


WIDE ANGLE LENSES ACCENTUATE DISTORTION

When you point a camera upwards to include a building in your photo, the structure will appear to be falling over backwards in the print. This is caused by the film plane not being parallel to the subject. If you do the same thing with a wide-angle lens (28mm Serenar, *above*) additional distortions are introduced which may give the picture an impact unobtainable with the normal lens. Here, the objects at the edge of the field (like the tall building) are distorted more than objects at the center. This is a wide-angle lens characteristic—the wider the angle, the more the distortion. Also, the platform is exaggerated in size in comparison to the buildings (*see photos, page 51*). With a normal lens it would be impossible to take this picture from this position. Here the wide-angle lens not only includes a greater area than the normal—it also creates greater picture interest.

LONG LENSES FLATTEN DEPTH

If you wanted to take the picture, *right, above,* with your camera and normal lens during an actual ball game, you simply would not be allowed on the field to do it. You might then resort to a telephoto or long focal-length lens (here a 300mm Kilfitt) outside the playing field. This would bring you close. The result, *right, below,* would be to flatten the picture (*see series, page 50*) so the pitcher appears to be right on top of the batter. You can see this same distortion in any telecast of a ball game. Since the TV cameramen use extremely long focal-length lenses, all the players seem to be on top of one another and pitches apparently travel slower than they actually do. Unfortunately there is little you can do to have your cake and eat it, too. When you use longer-than-normal focal-length lenses, try to eliminate all unnecessary foreground, middle-distance objects to prevent flattening.



WIDE-ANGLE LENSES DISTORT CLOSE-UP PORTRAITS

Have you ever made a portrait only to find that a hand or a nose is much too large in comparison with the face? The close-up photograph, *left,* made with a Serenar 28mm lens, indicates what happens. The glasses, although held only a few inches in front of the subject's face, look almost 2/3 as large as his head. Glasses and face could be brought into proper relationship, taking in the same over-all area of the head, by using a 90mm or 135mm lens and backing away from the subject. The distortion would then be eliminated. However, the picture might be less dramatic. Remember: always choose your camera-to-subject distance first for proper perspective; then choose the proper focal-length lens for the image size you wish. It's usually a good idea to use longer-than-normal focal-length lenses when making close-up portraits.

here are practically all the interchangeable

Lenses are listed from shortest to longest focal length under the camera for which they are available. Mirror optics, the latest development in extreme long focal length for 35mm cameras are listed by themselves since they fit nearly every camera listed with special adapters. For further information on any lens, write the distributor direct.

AKAREX

35mm f/3.5 Xenagon wide angle. Mfr. Schneider, Germany. Distr. Mitropa Corp., 50 Broadway, New York 4, N. Y. Comes with combined coincidence rangefinder and viewfinder attached. Approximate price $114.75.

50mm f/2 Xenon normal. Mfr. Schneider, Germany. Distr. Mitropa Corp., 50 Broadway, New York 4, N. Y. Comes with combined coincidence rangefinder and viewfinder attached. Approximate price $117.

90mm f/3.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Mitropa Corp., 50 Broadway, New York 4, N. Y. Comes with combined coincidence rangefinder and viewfinder attached. Approximate price $124.50.

150mm f/3.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Mitropa Corp., 50 Broadway, New York 4, N. Y. Comes with reflex housing. Price to be announced.

ALPA REFLEX AND PRISMA REFLEX

35mm f/3.5 Alfinar wide angle. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $89.85.

50mm f/2.8 Alfinon normal. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $71.80.

50mm f/1.9 Alpa-Xenon normal. Mfr. Schneider, Germany. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $159.90.

50mm f/1.8 Alitar normal. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $159.90.

75mm f/3.5 Alsetar long focus. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $98.95.

90mm f/2.5 Alportar long focus. Mfr. Old Delft, Netherlands. Distr. Karl Heitz Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $129.90.

135mm f/3.5 Alogar long focus. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $139.80.

180mm f/4.5 Alefar telephoto. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $149.70.

300mm f/5.6 Alkilar telephoto. Mfr. Kilfitt, Germany. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $219.90.

1000mm f/8 Mirrotel telephoto mirror optics. Mfr. Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N. Y. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $1600.

1000mm f/7 Zoomar telephoto mirror optics. Mfr. Zoomar Corp., Glen Cove, N. Y. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $1740.

2000mm f/8 Mirrotel telephoto mirror optics. Mfr. Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N. Y. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $2000.

2000mm f/8 Zoomar telephoto mirror optics. Mfr. Zoomar Corp., Glen Cove, N. Y. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $2240.

ALPA REFLEX 4, 5, and 7.

38mm f/3.5 Alfinar wide angle. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $99.

50mm f/2.8 Alfinon normal. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $89.

50mm f/1.9 Xenon normal. Mfr. Schneider, Germany. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $169.

50mm f/1.8 Switar normal. Mfr. Kern, Switzerland. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $199.

75mm f/3.5 Xenar long focus. Mfr. Schneider, Germany. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $114.

90mm f/3.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $129.

135mm f/3.2 Algular telephoto. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $139.

180mm f/4.5 Alefar telephoto. Mfr. Old Delft, Netherlands. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $159.

300mm f/5.6 Tele-Kilar telephoto. Mfr. Kilfitt, Germany. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $189.

1000mm f/8 Mirrotel telephoto mirror optics. Mfr. Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N. Y. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $1600.

1000mm f/8 Zoomar telephoto mirror optics. Mfr. Zoomar Corp., Glen Cove, N. Y. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $1740.

2000mm f/8 Mirrotel telephoto mirror optics. Mfr. Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N. Y. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $2000.

2000mm f/15 Zoomar telephoto mirror optics. Mfr. Zoomar Corp., Glen Cove, N. Y. Distr. Karl Heitz, Inc., 150 W. 54 St., New York 19, N. Y. Approximate price $2240.

APLAX MINOLTA, TOWER

Accept lenses listed for Canon, Leica and Leotax.

ARGUS C, C2 AND C3

35mm f/4.5 Argus wide angle with optical viewfinder. Mfr. Enna Werk, Germany. Distr. Argus Cameras, Inc., 405 Fourth St., Ann Arbor, Mich. Approximate price $59.95.

lenses available in the U.S.A. for 35mm cameras.

100mm f/4.5 Argus telephoto with viewfinder mask. Mfr. Enna Werk, Germany. Distr. Argus Cameras, Inc., 405 Fourth St., Ann Arbor, Mich. Approximate price $59.95.

CANON

Also accepts lenses listed for Leica and Leotax.

28mm f/3.5 Serenar extreme wide angle with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $177.85.

35mm f/3.2 Serenar wide angle with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $125.65.

35mm f/2.8 Serenar wide angle with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $145.25.

50mm f/3.5 Serenar normal. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York , N. Y. Approximate price $92.

50mm f/1.8 Serenar normal. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $148.50.

50mm f/1.5 Serenar normal. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $214.65.

85mm f/2 Serenar long focus with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $187.

85mm f/1.9 Serenar long focus with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $195.13.

85mm f/1.5 Serenar long focus with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $328.30.

100mm f/4 Serenar long focus with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $108.

135mm f/4 Serenar telephoto with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $122.25.

135mm f/3.5 Serenar telephoto with optical viewfinder. Mfr. Canon, Japan. Distr. Balfour, Guthrie & Co., Ltd., 67 Wall St., New York 5, N. Y. Approximate price $150.40.

CONTAX I, II, III, IIa, IIIa

35mm f/2.8 Biogon, wide angle. Mfr. Carl Zeiss-Opton, Germany, Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $245.

50mm f/3.5 Tessar normal. Mfr. Carl Zeiss-Opton, Germany. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $70.

50mm f/2 Sonnar normal. Mfr. Carl Zeiss-Opton, Germany. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $180.

50mm f/1.5 Nokton normal. Mfr. Voigtländer, Germany. Distr. Willoughbys, 110 W. 32 St., New York 17, N. Y. Approximate price $185.

50mm f/1.5 Sonnar normal. Mfr. Carl Zeiss-Opton, Germany. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N.Y. Approximate price $224.

85mm f/2 Sonnar long focus. Mfr. Carl Zeiss-Opton, Germany. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $292.

85mm f/4 Triotar long focus. Mfr. Carl Zeiss-Opton, Germany. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $139.

135mm f/4 Sonnar long focus. Mfr. Carl Zeiss-Opton, Germany. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $170.

180mm f/2.8 Sonnar telephoto with reflex housing. Mfr. Carl Zeiss-Opton, Germany. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $720.

300mm f/4 Sonnar telephoto with reflex housing. Mfr. Carl Zeiss-Opton, Germany. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $850.

500mm f/8 Tele-lens telephoto with reflex housing. Mfr. Carl Zeiss-Opton. Distr. Carl Zeiss Inc., 485 Fifth Ave., New York 17, N. Y. Approximate price $835.

EXA, EXAKTA, CONTAX S, D, PENTACON, PRAKTICA, PRAKTIFLEX

Lenses listed below are available in bayonet mounts for Exa and Exakta or screw threads for the other cameras except where noted. Contax S, D, Pentacon, Praktica and Praktiflex have the same screw thread. Some early Prakticas and Praktiflexes, however, had different threads and will not accept the lenses listed.

28mm f/3.5 Retrofocus R2 extreme wide angle. Mfr. Angenieux, France. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $120.

35mm f/2.8 Flektogon wide angle. Mfr. Zeiss-Jena. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Has preset diaphragm. Price to be announced.

35mm f/2.5 Retrofocus R1 wide angle. Mfr. Angenieux, France. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $99.50.

35mm f/5.7 Berthiot wide angle. Mfr. Berthiot, France. Distr. Exakta Camera Co., 50 W. 29 St., New York 1, N. Y. For Exakta and Exa only. Approximate price $39.95.

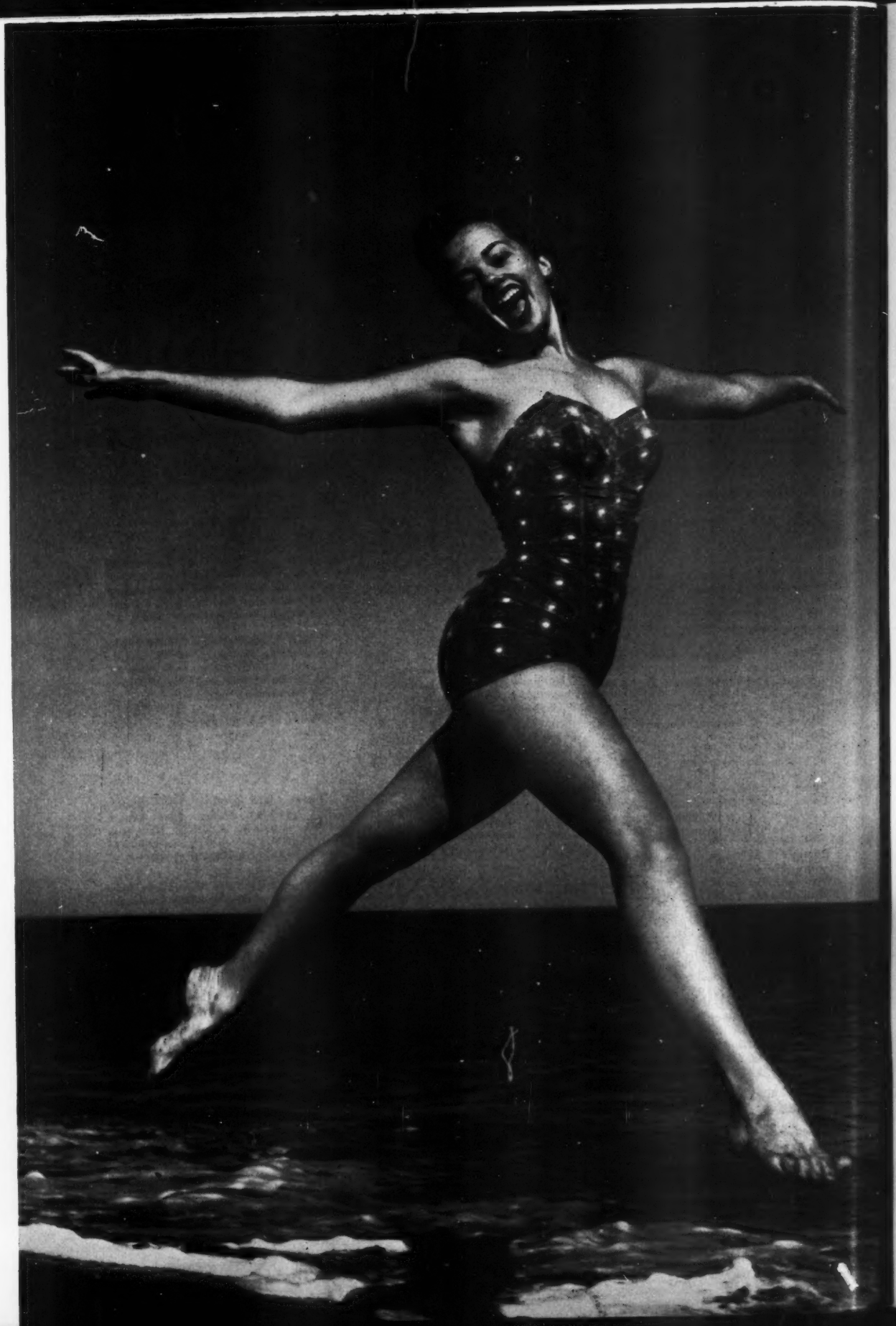
40mm f/4.5 Isogon wide angle. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N. Y. Approximate price $58.93.

40mm f/4.5 Helioplan wide angle. Mfr. Meyer, Germany. Distr. Exakta Camera Co., 50 W. 29 St., New York 1, N. Y. For Exa and Exakta only. Approximate price $74.50.

40mm f/4.5 Piconar wide angle. Mfr. Piesker, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $39.95.

40mm f/4.5 Tessar wide angle. Mfr. Zeiss-Jena. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $150.

Turn to page 78 for continuation of listings



◁ **FRONTLIGHT** is by nature a hard, contrasty type of light which produces deep shadows and often causes a subject to squint. For this reason it is not as easy to use successfully as the soft, diffused light you obtain in the shade or on a cloudy day. The advantage of hard light is its crisp quality. It accentuates lines, hence is ideal for bathing-suit shots. Andre de Dienes' Rollei exposure in this case, 1/250 second at f/8. Yellow filter, Super-XX film.

BACKLIGHT, when used by itself (without ▷ a reflector or flash to illuminate the camera side of a subject), creates either a partial or a full silhouette. Andre de Dienes felt that the action and locale for this picture called for a silhouette which would enhance the illusion of third dimension. Note how backlighting has made this entirely a mood picture with no emphasis upon expression and detail. Exposure: 1/250 sec., yellow filter. The girl: Marilyn Monroe.

SIDELIGHT from a low sun can be used to half-light, half-silhouette a subject as shown in the picture *below*. In this case, the flowing lines of the sand dunes, together with their long shadows, suggested both the action to take place and the direction of movement. Andre de Dienes used an exposure of 1/500 second at f/6.3. The filter used was light yellow.

3 ways to lighting

Andre de Dienes chooses his light according to the girl, the action, and the mood of the picture

BODY SHELL
The body shell is an aluminum alloy die-casting covered with Kodalure, a leather substitute claimed to be tougher than leather.
FOCUSING MOUNT
Lens and shutter are mounted in a machined tube. The focusing ring works on 50 ball bearings with almost no mount play.
RANGEFINDER
Single-window coincidence range has all bearing slack eliminated by V-block bearings, spring-loaded. Superimposed image is triangular in shape and unusually brilliant. Rangefinder operates from 2 ft. to infinity.
KODAK SYNCHRO
Kodak Ektar Lens

SIGNET CAMERA

How good is this $95 miniature?

By ANNE E. RUDER

SHUTTER

This lever cocks Synchro 300 two-blade shutter which has speeds of 1/25 sec. to 1/300 sec. and bulb. Shutter speeds, aperture settings, depth of field markings, can all be seen from camera top.

LENS

Four element Lumenized (coated) 44mm Ektar is quite sharp from f/3.5 to about f/16. Performance is comparable to lenses on the most expensive 35mm cameras. Wide angle of view of lens minimizes parallax caused by the range-viewfinder being mounted above. Lens can be focused to 2 feet.

SYNCHRONIZATION

The shutter is synchronized at all speeds for class M (No. 5 and 25 bulbs) via standard ASA bayonet connection which can be covered with a metal cap when not in actual use.

DO YOU REALLY need a camera with hot and cold running water, an f/.00005 lens that can take color pictures in coal bins at midnight and shutter speeds fast enough to photograph atoms splitting? If so, the Eastman Kodak Signet is not for you.

But if most of your picture-taking requirements can be filled with an f/3.5 lens and speeds from 1/25 to 1/300 sec., you'll find the Signet as precise and sturdy as any 35mm camera made today. That's a tall statement, but it's true.

First, let's take a look at the Signet and see how well it's made. The whole camera is 4½ in. long, 3⅛ in. high, and 2½ in. deep. It weighs 18 oz. It *looks* well built. Closer inspection *proves* that it is. The body is an extremely sturdy, rib-reinforced aluminum die-casting. Pressure on the camera back or front produces no give whatsoever. It's our impression that a heavy truck could run over the camera body—and we'd bet on the camera. However, we don't advise trying it.

The rest of the camera is equally well built. The lens and shutter are mounted in a machined tube which does not collapse. Because of the short focal length lens used (44mm) the mount does not protrude far from the body. Thus the camera can be carried about, if not in a coat pocket, then in a lady's handbag or an overcoat pocket—if the carrying case is removed.

Lens, shutter, and rangefinder

Now let's get to the heart of the camera—lens, shutter, and rangefinder. Two cameras were examined and tested for lens quality. First, a cross-lit brick wall was photographed at varying distances. The first camera showed acceptable results at f/3.5 although the edges were slightly soft. At f/5.6, the lens was at its sharpest, holding good resolution to the corners. At f/22, the camera's smallest stop, definition was acceptable, but not comparable to that at f/5.6. Brick-wall tests on a second camera were not good, definition being acceptable only at small apertures. It was surmised that the lens might not be adjusted to the camera correctly. When both cameras were taken to a well-equipped optical testing lab, this was found to be the case. The second camera's lens was slightly out of adjustment. The first camera was found to be within .0003 in. of perfect adjustment, as accurate a fit as has been seen on the most expensive of 35mm cameras. The poorer definition at f/22 was attributed to a slight shift of focus when stopping down. Few 35mm cameras are sharp at such a small opening. Because of the

relatively short focal length of the Signet's lens and its great depth of field, it is hardly ever necessary to stop down beyond f/11. Between f/3.5 and f/11, lenses of both cameras were equal to those tested on the most expensive instruments. The first camera, slightly out of focus, could be easily adjusted by Eastman Kodak or any competent repair man. Such needs for adjustment in precision instruments are common. Therefore, *any* camera should be given careful, practical tests (see *Simple Ways To Test Your Lens,* MODERN, Sept., 1952) before it is actually put to use.

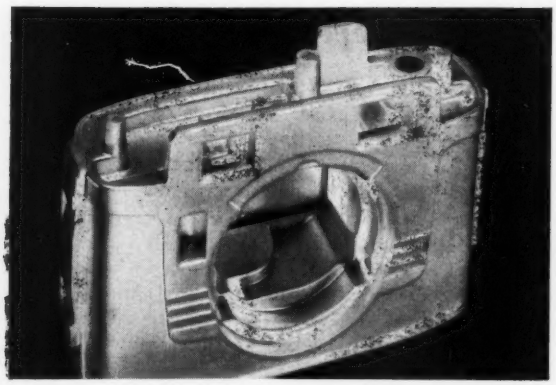
The shutter on the Signet is of unusual design. While most between-the-lens shutters of the leaf type use five blades, the Signet Synchro 300 shutter uses only two, which seems like a simpler arrangement that might indicate little shutter trouble. The shutter release is of excellent design, large and comfortable, almost impossible for a finger to miss. Unfortunately, the speeds of the shutter are limited to 1/25, 1/50, 1/100, 1/300 and bulb. The shutter must be cocked by hand before each exposure. There is a double exposure prevention device, but on the camera tested it did not work properly. When we took a picture, then cocked the shutter without winding the film, the shutter release would not go off the first time it was pressed, but it did when pressed hard a second time. There is a little gadget on the front of the camera to allow double exposures when the prevention device is working correctly.

A brilliant rangefinder

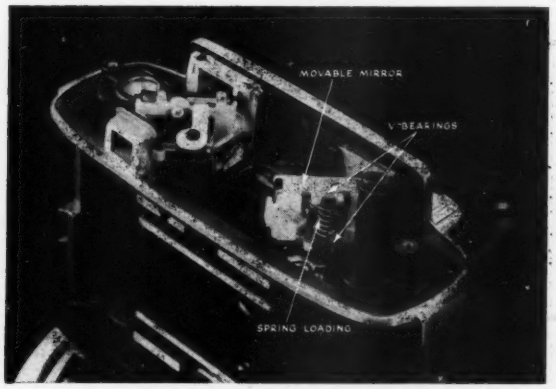
The rangefinder is a single-window, coincidence type. When you look through the viewfinder on the back of the camera, you see two images. The main image, filling the entire frame, is tinted an amber color. In the very center of this image is a white triangle holding the second image. By rotating the helical focusing mount around the lens tube with the focusing knob, this second image can be made to coincide with the first, thus placing the lens in accurate focus. The short distance between the rangefinder assembly and the lens, plus the comparatively wide field covered by the 44mm lens, makes it virtually unnecessary to compensate for parallax, even

Arthur Kramer photographed his daughter Linda with a Signet camera using flash and an 81C filter with Kodachrome. Exposure: f/16, 1/100 with two Press 40 bulbs. ▷

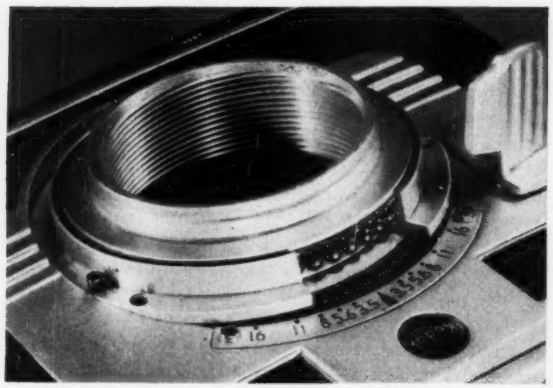
Here are four outstanding features on the Signet



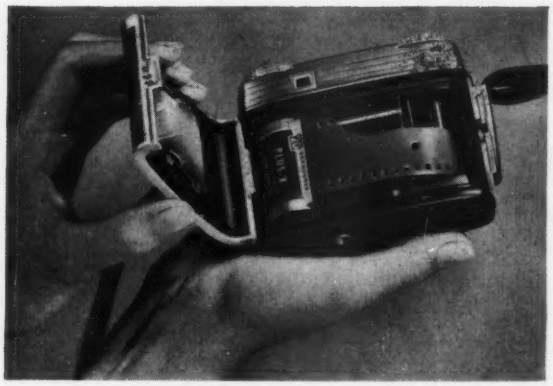
The camera shell is an aluminum alloy die casting, sturdier than that of many other cameras of similar construction.



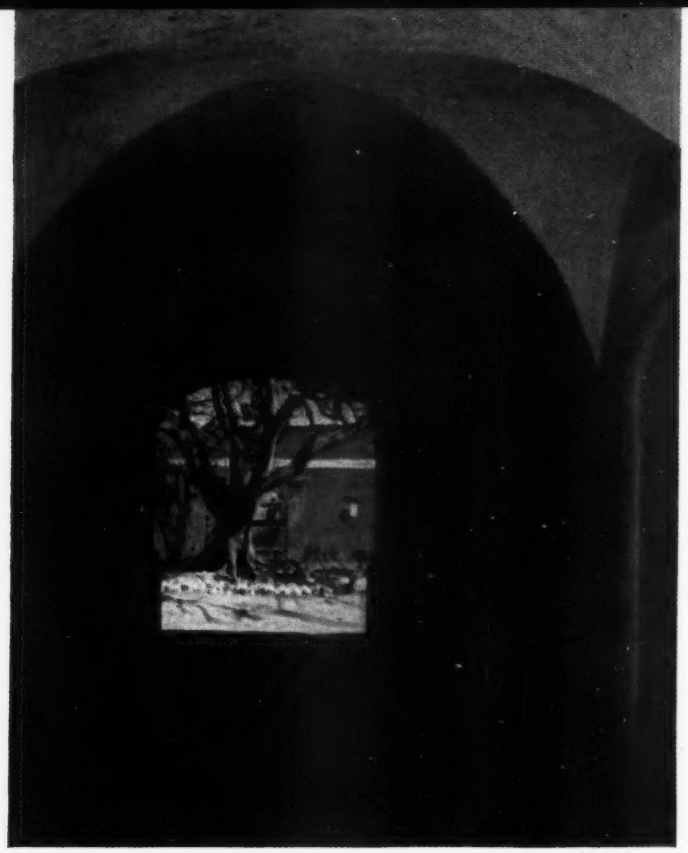
Rangefinder has slack eliminated by spring-loaded V-block bearings. Mechanism is mounted on camera's body casting.



Focusing ring incorporates 50 ball bearings permanently lubricated. These tend to make focusing extremely smooth.



Compact camera body features film chambers close to frame opening, allowing additional exposures to be made.



JACQUELYN JUDGE

◁ Courtyard in an old fort on St. Croix, Virgin Islands, is framed by hallway with arched ceiling. The exposure, worked out with guide on camera back: f/8, 1/50.

Native fisherman playing guitar on Peter Island, British Virgin Islands, in late afternoon, 1/100, f/5.6. Seventy-two exposures under varying light conditions were made in the Virgin Islands using only the exposure guide on camera back. All transparencies proved to be properly exposed. ▽

JACQUELYN JUDGE

when the camera is focused at its closest distance—two feet. The rangefinder image is extremely brilliant, one of the brightest we've ever seen.

While on the subject of focusing, however, it must be said that the lever screwed to the focusing mount is difficult to grasp between two fingers. The fingers also get tangled with the bayonet flash connector while focusing. The only solution is to focus with one finger. This part of the design could stand minor improvement.

One of the best features of the camera is the exposure calculator on the back (*see pictures at right*). It is extremely simple to operate, yet yields excellent results. MODERN's editor, Jacquelyn Judge, shot 72 exposures on Kodachrome under varying light conditions, using the exposure calculator as the sole method of computing exposures. Only three transparencies were incorrectly exposed. Even these three were not badly in error.

Inside the Signet

There's little but praise to say concerning the Signet's loading. The back is removed completely by lowering the right neckstrap retainer on the camera. The pressure plate on the inside of the camera's back is held away from the film plane by four small bosses which, according to the manufacturer, hold the plate away from the film by the thickness of the film itself. This makes winding the film easier—and is designed to prevent film scratching. Even after a good number of films were run through the camera, there was not a scratch on the brightly-polished pressure plate to suggest that it had ever pressed hard against the film.

Because the camera is so compact you can often squeeze in an extra exposure at the beginning of the roll and at the end. The take-up spool is fixed permanently in the camera and the film can be attached to it easily.

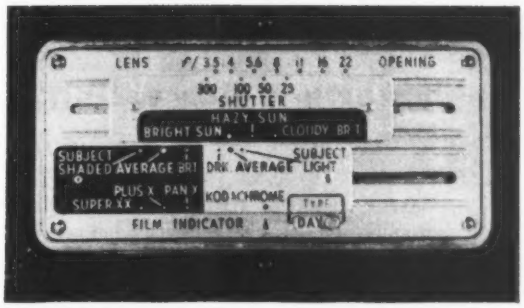
There are a great many more things that can be said to the Signet's credit. Take the method of mounting the focusing ring. It rides on 50 ball bearings which are lubricated for the life of the camera. These ball bearings restrict the fore and aft play of the lens mount. On the two cameras tested there was no play at all. The ball bearings also made focusing a smoother operation than on many more expensive cameras.

Large film winding knob

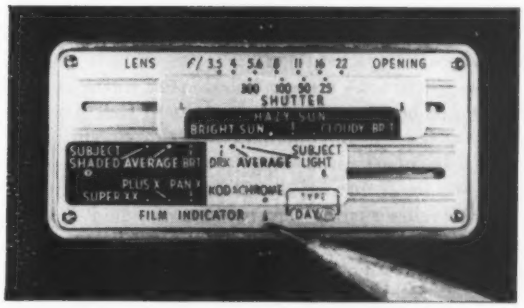
The film-winding knob is large and heavily knurled. Since there is little pressure exerted on the film by the pressure plate, one flick with the ball of your thumb will advance the film in a split second. The rewind knob is exactly the same size as the winding knob on the Signet. On many cameras it is treated as a stepchild, is small and difficult to operate.

There are many other commendable features of the Signet camera that any owner will discover during use. Above all, however, is the feeling that the Signet is a precise, well-built instrument. It will make good black-and-white pictures and excellent color transparencies. It is light, easy to handle, and good looking. Despite its relatively low price, this is an American-made camera capable of taking pictures with accuracy equal to the best and most expensive 35mm cameras produced abroad. And at only $95, that's really not too bad.—THE END

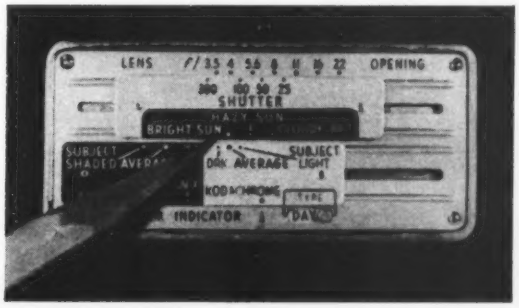
Here's how the Signet's Exposure Calculator Works



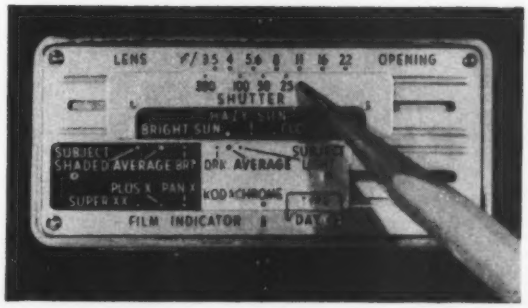
The calculator consists of two metal strips which slide horizontally on tracks built into Signet camera's back.



To use calculator, say with Kodachrome, move lower metal strip so Kodachrome dot is directly opposite film indicator.



If you are working with an average subject under a bright sun, move the top metal strip so these elements line up.



Find proper speed, aperture from group atop calculator. In this case you could use 1/25 sec. between f/8 and f/11.

BEAT THE HEAT

Summertime processing is no problem, if you know how

BY EDGAR F. RAMSAY

MIDSUMMER TEMPERATURES in the 80's and 90's will bring you wonderful blooms in the garden, but may cause only trouble to blossom in your darkroom. Films may show fog, pinholes and reticulation (*photo 2*) from using solutions warmer than 75° F. From the same cause, your prints may have a yellowish developer stain and be partly bleached by the fixer. But summertime processing doesn't have to result in such troubles—if you understand what causes these defects and take a few simple steps to guard against them.

When we process films in solutions as warm as 95° F. the gelatin becomes so swollen and soft that it loses its normal strength and toughness. In this condition it is subject to many processing perils. *Pinholes* may be caused by the formation of little carbon dioxide bubbles, as the developer-laden film contacts the acid shortstop. If the wash water is too warm, the emulsion layer may strip away from the film base along the edges (*photo 1*). This is called *frilling*. If processing solutions and wash water differ greatly in temperature, *coarse grain* and *reticulation* may also occur. These are the main causes of trouble. How do we eliminate them?

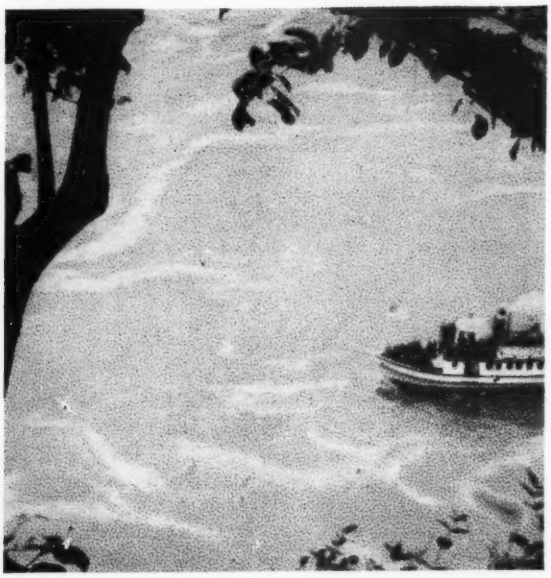
First, we must reduce the tendency of gelatin to swell abnormally in warm solutions. Second, we must maintain all the processing solutions at close to the same temperature. This eliminates strains in the gelatin that occur when it is transferred from solutions of one temperature to others that are warmer or colder.

Temperature of the wash water should govern the temperatures of all other solutions. These should be kept within plus or minus 5° F. of the wash water's temperature. Place bottles of the solutions in a pail or sink and let the wash water flow around them until all are at the same temperature. During processing, a water bath for the film tank or tray will control the temperature.

Most conventional film developers may be used at temperatures up to 75° F. without ill effects. Above 75°, however, developers containing sodium carbonate may cause trouble. They soften and swell the gelatin excessively. As the carbonate-soaked emulsion enters the stop bath or fixer, carbon dioxide may form and blow pinholes in the emulsion. So avoid carbonate film developers above 75° F. and use non-gassing developers. These include Ansco 17, Edwal Thermofine, FR X-33, Harvey Panthermic 777, and Kodak Microdol, DK-20, D-23, D-76, DK-50, DK-60a, Duomat.

You actually have a choice of three distinct film-processing methods for temperatures from 75° to 85° F. These are given in detail on *page 65*. Here they are briefly. *Method 1* employs one of several well-known

1. Emulsion and film base are parting company. This is called *frilling*, caused by too warm, too long processing.



2. This is *reticulation*, not "art". When processing solution temperatures vary too widely, it can happen to you.

Three ways to process films in hot weather

METHOD 1: Use a low activity developer, unmodified. There are a number of well-known developers which can be used at high temperatures, with shortened developing times. Among these are Ansco 17, Edwal Thermofine, FR X-33, Harvey Panthermic 777, and Kodak Microdol, DK-20, D-23, D-76. All possess low alkalinity and have a high content of neutral salt, both of which help to reduce gelatin swelling at high temperature. Manufacturers of 777 and Thermofine state that they are particularly well suited to high temperature use.

1. Develop the film for the times indicated below:

   At 75°F develop for 70% of the time recommended at 68°.

   At 80° develop for 50% of the time recommended at 68°.

   At 85°, develop for 35% of the time recommended at 68°.

2. Finish processing the film the way you would at 68°F.; rinse, fix in a hardening fixer, wash, and hang the film up to dry.

At high temperatures, these developers may give somewhat coarser grain than at 68°F.

METHOD 3: Use a prehardener bath before developing film.

1. Soak the film in Kodak Prehardener SH-5 solution for ten minutes with intermittent agitation.
2. Remove film from the hardener, drain it 5 to 10 seconds, rinse in water for 30 seconds with good agitation, drain for 10 to 15 seconds, and then place the film in the developer (see photo 3, page 66).
3. Develop in your normal non-carbonate developer listed in Methods 1 or 2, without modification for the times indicated below:

   At 75°F., develop for the normal time you would develop at 68° if no prehardener had been used.

   At 80°, develop for 85% of the normal time at 68°.

   At 85°, develop for 70% of the normal time at 68°.

   At 90°, develop for 60% of the normal time at 68°.

   At 95°, develop for 50% of the normal time at 68°.

4. Finish processing the film the way you usually do at 68°; rinse, fix in a hardening fixer, wash, and dry.

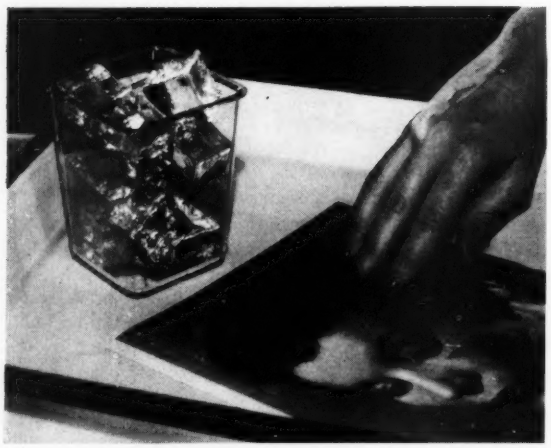
At temperatures above 85°F. this method usually gives the best results.

METHOD 2: Add sodium sulfate to the developer, follow with chrome alum bath.

Developers	Temperature Range	Sodium Sulfate Desiccated		
		Avoir. per quart		Metric per liter
Ansco 17, Thermofine,	75 to 80 F.	1 oz.	290 grains	50 grams
FR X-33, Harvey 777,	80 to 85 F.	2½ oz.	.....	75 grams
Microdol, DK-20, D-23, D-76.	75 to 80 F.	.....	145 grains	100 grams
Kodak DK-50, DK-60a.	80 to 85 F.	4 oz.	75 grains	125 grams

1. Dissolve, by stirring, the necessary amount of sodium sulfate in your developer as indicated above:
2. Develop for the time normally recommended at 68 F.
3. Rinse in water for three to five *seconds*.
4. Immediately place the film in the Kodak Hardening Bath SB-4 and agitate for 30 to 45 seconds to avoid streaks. Then leave the negatives in the hardener for an additional three minutes.
5. Remove the film from the hardener and fix for 10 to 15 minutes in fresh acid hardening fixer.
6. Wash for 10 to 15 minutes in running water or several changes of water.
7. Swab the film under water with absorbent cotton (to remove the hardener scum), and then rinse it in a dilute solution of Kodak Photo-Flo.
8. Hang the film up to dry.

3. Here is prehardener bath technique: 10 minutes in SH-5 solution, *right*; remove film from hardener, drain 5-10 sec. Then into water rinse, *center*, 30 sec. with good agitation; drain 10-15 sec. Into developer, *left*.



4. Container of ice cubes in corner of the tray keeps print developer cool. Check temperature with thermometer.

5. One remedy for hot weather print curling. Steam back evenly, 10 sec. over kettle spout, dry out between blotters.

low-activity developers, as is, with development for less than the times recommended for 68°. *Method 2* employs your regular developer to which sodium sulfate has been added to lessen the swelling tendency of the gelatin and permit normal processing times. This is followed by a chrome alum hardening bath. *Method 3* makes use of a formaldehyde hardening bath *before* development, followed by normal processing, with shorter developing times. Instructions for each method are on *page 65*.

Print making in hot weather is not nearly so troublesome as processing film. Modern paper emulsions are physically tougher than most film emulsions. They don't soften and disintegrate in warm solutions as easily as film; in addition, the emulsion sticks to the paper base better. Troubles are of a different nature, which are catalogued in the following text.

HERE ARE SUGGESTIONS FOR TROUBLE-FREE HOT WEATHER PRINT PROCESSING

Cooling the developer: Whenever possible keep the temperature of the developer at 68° F. even though the other solutions may be warmer. At 68° the developer will get the best possible results from the paper you are using, with regard to speed, contrast and image tone. The developer tray can be cooled *internally*, as shown in *photo 4, left*, or *externally*, as follows: place the developer tray inside a larger tray filled with cool water. If running cool water is not available, bring the temperature of the water down by adding ice cubes to the outer tray. Do not put ice cubes in the developer, for it will become diluted as the ice melts. Whichever method you use, keep a thermometer in the developer tray and if the temperature goes below 68° F. remove the ice cubes from the tray until the developer needs cooling again.

Developing without cooling: In case it is impossible to get ice or water cooling, most conventional paper developers can be used without modification at temperatures up to 90° F. but with some drawbacks. As the temperature goes above 80°, the developer begins to penetrate the paper stock side of the prints. Eventually the paper may become badly water-soaked and it becomes difficult, if not impossible, to wash the chemicals out of the paper. That means a short print life. Also, when water-soaked the paper base loses much of its strength; prints may show emulsion frill along the edges due to bumping together and sliding over each other during washing. If prints must be processed in developer as warm as 80° to 90°, the water-soak problem can be licked by using waterproof stock papers such as Kodak Resisto (contact) or Resisto Rapid (enlarging). At 80° prints should be developed for half the time recommended for 68°; at 90° reduce the time to one third that recommended for 68°.

Avoiding yellow-brown stains: Developers begin to oxidize rapidly above 75° F. This is the cause of an overall yellow-brown stain that you may find on prints processed in hot weather, particularly if you're one of those print makers who hoist the picture out of the tray frequently to see how things are going. Keep the print completely immersed in developer until development is complete; then, quickly transfer it to a fresh stop bath.

Use fresh stop baths: To prevent streaks and stains on prints, the action of the developer must be stopped im-

mediately. Use an acetic acid stop bath (28% acetic acid; 1½ oz. in 32 oz. of water). Agitate prints in it vigorously for 5 to 10 seconds and then put them in the fixer. If the stop bath is fresh, the slimy feeling of the emulsion should be neutralized in 5 seconds. In hot weather, put no more than 15 prints (8 x 10) through a quart of stop bath. If the prints show some edge frill or the emulsion appears to be soft after developing, try using Kodak Stop Bath SB-4 (*below*). This contains sodium sulfate, which retards swelling of the gelatin.

Keep fixer fresh: Fixers break down in high temperatures, just as developers do. At 85° F. a fresh fixing bath may begin to sulfurize within two weeks, while at 68° the same solution would have a normal storage life of three months. Prints fixed in a partially-sulfurized fixing bath will be unstable, due to colloidal sulfur in the paper or emulsion. It is difficult to wash out the sulfur; as it reacts with the silver image prints fade, discolor.

Ferrotyping and bleaching troubles: High temperature fixing, especially if followed by high temperature washing, may so soften the emulsion that prints will pick up lint and impressions from blotters and dryer belts. With glossy surfaces, poor ferrotyping may result. So, be sure prints are hardened before washing. Best way is to use a fresh acid-hardening fixer. While 10 minutes' fixing time is recommended at 68° F., this should be cut to five minutes at 80° and two minutes at 90°. Overlong fixing of warm-toned paper (20 min. at 68° or 10 min. at 85°) will cause pronounced bleaching of the image.

Warm water washes faster: As the wash-water temperature goes up, the hypo and silver thiosulfate complexes wash out of the prints faster. In place of an hour's wash at 68°, 45 minutes will do at 80°, and 30 minutes at 90°. Don't overwash at high temperatures or the emulsion may soften.

Waste no time drying: In hot weather prints should be dried as rapidly as possible to avoid discoloration and image tone changes. This won't happen, ordinarily, if prints are ferrotyped, but may occur with prints dried for 12 to 24 hours in blotters. Here's a simple "rapid" drying method. Drain prints after washing, place on the bottom of an overturned enameled tray, sponge water off both sides. Lay the print face down on a clean linen-surfaced photo blotter, cover with a single blotter. Even double weight prints should be dry in eight hours.

Remember this—at high temperatures both fixers and developers (especially developers) break down quite rapidly. Therefore, use only fresh solutions and mix no more than will be used up in a short time. That just about covers hot weather processing. Follow these simple suggestions and you'll have no trouble with films or prints.

THE END

THESE ARE THE FORMULAS FOR FILM HARDENERS

Kodak Hardening Bath SB-4

	Avoirdupois U. S. Liquid	*metric*
Water	32 oz.	1 liter
Kodak Potassium Chrome Alum	1 oz.	30 grams
*Kodak Sodium Sulfate, desiccated	2 oz.	60 grams

When freshly mixed, the hardening bath is a purple-blue color. In this condition, unused, it will keep indefinitely in a tightly stoppered bottle. As the bath is used, it becomes a yellow-green color. When this occurs, it will no longer harden the film and should be discarded. Detailed instructions for use of this bath will be found on *page 65*.

*If crystalline sodium sulfate is preferred to the desiccated form, use 2¼ times the quantities listed.

Kodak Prehardener SH-5

	Avoirdupois U. S. Liquid	*metric*
Solution A		
Kodak Formaldehyde, about 37% solution by weight	1¼ drams	5cc
Solution B		
Water	28 ounces	900cc
*0.5% solution of Kodak Anti-Fog No. 2 (6-Nitrobenzimidazole Nitrate)	1¼ oz.	40cc
Kodak Sodium Sulfate, desiccated	1 oz. 290 grains	50 grams
Kodak Sodium Carbonate, monohydrated	175 grains	12 grams
Water to make	32 oz.	1 liter

The working solution is made up just before using by adding the 1¼ drams (5cc) of Solution A to the 32 oz. (1 liter) of Solution B and stirring thoroughly. Detailed instructions for use of this prehardener are given on *page 65*. A convenient darkroom setup is shown in *photo 3, opposite*.

*To prepare a 0.5% solution, dissolve 18 grains of Kodak Anti-Fog No. 2 in 8 oz. of distilled water (1 gram in 200 cc of water).

The formulas listed here are from the Kodak Data Book *Processing and Formulas*.

what's in a pose?

It's no secret: Recreate real-life situations. Here's how 7 name photographers do it with children ranging from infancy to 12 years of age.

The mother can be helpful. Elizabeth Hibbs used her to attract attention of 10 mos. girl, *above*; to soothe 6 mos. boy, *right*.

THE FIRST 12 MONTHS

Smiles or tears before the camera? That's a choice you may be making unless you know the key to successful posing. The child's own stage of growth should be your guide, as it was for the photographers who made the pictures on these pages. The things he enjoys during the day should be used to evoke lively expressions when he is placed before the camera.

Just what do professionals do with babies at different stages? Elizabeth Hibbs, who made both of these pictures, likes to keep a baby under two months warm with photofloods—says, "You can soothe a shy child between 5 and 7 months with a mother-child pose" (like the one at *right*). "This is a good pose when a child is stubborn about responding to noises, toys, funny faces, or is just plain camera-shy. And you can avoid a posed look, as I did, if you have the mother raise the child quickly to her shoulder and shoot just as he arrives."

Life gets progressively worse for some photographers as the child crawls and walks. That's when games like peek-a-boo, used to photograph the little girl at *left* (with the mother standing nearby), are a big help. But no matter what the baby's age, Elizabeth Hibbs says, "there are three musts: Follow the child's schedule and age level; pose him before the camera after everything is set up; limit each shooting session to about fifteen minutes at one time."

Shyness in a 1-year-old child often tells a story. Ruth Bushman.

FROM 1-2 KEEP IT NATURAL

At this age use simple words and phrases to pose your child. You can hold a toy up to a 1½-year-old and ask him if he'd like to have it. As he approaches 2, you can employ suggestions to make pictures like the one at *right*. "I was able to pose this little girl," says Doris Pinney, "because I aroused her curiosity by showing her a flower with an insect on it—then said, 'Let's see if you can find any little bugs on the flowers over there.' "

Other two-year-olds will respond to the "Look what we have for you" approach, used with the boy at *right*. Children are possessive about toys at this age. And the trick here is to bring the child in to get the toy *after* all photographic equipment is set up.

Naturally a shy or crying child is a special problem. You can't reason with him till he's older. But you can take advantage of these moods to make pictures like Phoebe Dunn's (*below*), and Ruth Bushman's (*above*). You can also try to establish confidence by playing with the child or using one of Ruth Bushman's methods: have the mother talk to the child from out of camera range; or, best of all, when the child is very shy, ignore him and let him come to you.

Don't overlook tears like these. They're also photogenic. Girl, 1½. Phoebe Dunn.

Try simple suggestions with a curious 2-year-old like the little girl, above. Doris Pinney.

A natural: child plus blocks. Toy cars are fine, too. Age, 2½. Doris Pinney.

ELIZABETH HIBBS

RUTH BUSHMAN

Pets are ideal for posing active children like the 5½-year-old boy (*left*), 6-year-old girl (*center*), 3-year-old boy (*right*).

Even an energetic 3-year-old pauses. Suzanne Szasz.

SHOOT THE CHILD 3-6 IN ACTION

Action is the key to posing energetic 3 to 6-year-olds. Their imagination is vivid, their curiosity even more intense than at 1 or 2. It's a nice age for the photographer who gives them something to do, hold or examine.

This vitality can be used in many ways. Doris Pinney made use of it by letting the boy jump up and down on the bed (*far right*). Suzanne Szasz waited for a momentary lull to make the shot at *left;* and Jacques Lowe let the little girl at *right* race about till she got tired and became curious about the ticking clock.

Child plus pet is an excellent setup, too, if you first make sure that the child is not in any way afraid. Around 5 or 6, when the child is more interested in the care of animals, give him something to feed the pet. You can avoid having the child's legs extend toward the camera by asking him to kneel as he reaches for the animal. He may fall to one side as in Elizabeth Hibbs' shot of the boy feeding two rabbits one carrot, or retain the same position as *above.*

There are many ways of starting action. Doris Pinney, who faced the problem of a shy 3-year-old and a scared puppy, got things going when she told the child that the dog missed his mother (*above, right*). But the best way is to take your cue from the child. Pose him at whatever he himself likes to do, then action will follow. And if the child is still too serious you can always resort to whispering as Ruth Bushman does to raise a smile.

DORIS PINNEY

This is a fine pose for energetic high-flyers around 5 years old. Doris Pinney.

A 3½-year-old like this little girl is even more curious than at 1 or 2. Jacques Lowe. Courtesy *McCall's Magazine*.

At 8, some still like make-believe. Benn Mitchell.

7-12: SHARE THEIR INTERESTS

Older children may be self-conscious before the camera. Pose them playing group games—tempt children to show-off the things they can do—even appeal to their physical prowess. Suppose you want to photograph two children on a fence but you don't want them to sit there stiffly. Doris Pinney, when faced with this problem, said, "Bet you can't get an apple off of that tree" to make the picture at *right*. Benn Mitchell, on the other hand, knew an 8-year-old boy still likes shooting games—and got the picture at *left* because he and a friend weren't afraid to join in.

For an informal portrait of the more self-conscious child, techniques used by Ruth Bushman may be helpful. She says, "The girl (*below*) was very stiff, so I cleared the room of people. I then established rapport by means of a steady flow of conversation—a general interest in the girl—asking about her likes and dislikes. In posing I suggested the general scene, but let her fall into her own natural poses. I never asked her to do anything a 12-year-old wouldn't normally do, and this is how I retain naturalness." This last idea applies to children of any age. Use it, with the techniques already described, and you'll take the poser out of posing.—THE END.

Technical data for all photographs appearing in What's In A Pose *can be found on page 114.*

Lead a self-conscious child to talk about her general interests, as well as likes and dislikes. Age, 12. Ruth Bushman.

The "bet you can't do it" approach solved a problem with these two children. Boy, 9, girl, 7. Doris Pinney.

35 MM SERIES

history of the 35 MM CAMERA

Second of Two Articles . . . by Beaumont Newhall

Before World War I was declared, there were three 35mm miniature cameras on the market. In America, there were the Simplex and the Tourist; in Germany, the Minnigraph. These cameras incorporated most of the features which distinguish the modern miniature camera: precision construction, automatic film transport, and—in the case of the Simplex—the 24 x 36mm negative size which has since become standard. Large aperture lenses were not yet available (although the Tourist boasted of an f/2.5), and nobody had thought of incorporating in the camera a built-in rangefinder.

In Germany—apparently unaware that others were designing similar cameras—Oskar Barnack, an instrument maker at the E. Leitz microscope works in Wetzlar, had just made a 35mm camera in time to photograph a crowd gathered around a mobilization poster in August, 1914 (*shown at right*).

The story of how Barnack invented the Leica camera has become a legend. An amateur moving picture maker, he found difficulty in calculating exposures. The thought occurred to him to construct a small hand camera with which he could make test exposures on the very film he planned to use in his moving picture camera. His work was interrupted by the war, and it was not until the fall of 1924 that the first Leica was ready to be shown at a trade fair. The new camera showed no mechanical advance over the Simplex, Tourist, or Minnigraph—but it became an enormously successful piece of equipment.

Oskar Barnack's brilliance as a designer is evident when the Model A Leica of 1924 and the latest Model IIIf are compared. In twenty-nine years E. Leitz has found no reason to change the basic design. It is hardly necessary to describe the first commercial model beyond pointing out that it lacked only a coupled rangefinder, slow shutter speeds, interchangeable lenses, and flash synchronization. Take any model Leica in your hand. It is easy to grasp. You can bring it to your eye with little effort. The Tourist and the Simplex—if you can find one outside of a museum—are, in comparison, awkward and bulky. Barnack avoided the absurdity of hundreds of exposures on one loading of film. His daylight-loading magazine contained little more than five feet of film—enough for 36 exposures. The lens of his first model was an f/3.5, 50mm Elmar, permanently built into the camera, and focused by scale. To measure the distance to the point of focus, a supplementary rangefinder was supplied. Peeping through this instrument, the photographer saw two images. On twisting a dial until the images became one, the distance to which the lens should be set could be read on a scale.

Almost by chance a Leica fell into the hands of a German professional photographer named Paul Wolff. He won it in 1926 as a prize at a photographic competition. He was not unfamiliar with the *(Continued on page 106)*

COURTESY E. LEITZ, INC., NEW YORK

The first Leica camera was the experimental model, *left*, invented in 1914 by Oskar Barnack of Germany. After the pilot model, *right*, was exhibited in the fall of 1924, the Leica A was put on the market.

COURTESY ERNST LEITZ G.M.B.H., WETZLAR, GERMANY

In 1920, when inventor Barnack photographed this flood in Wetzlar, Germany, he made one of the first Leica news photos. Camera used was the experimental model shown on opposite page.

This picture of a German mobilization poster, 1914, is one of Barnack's earliest shots with his newly invented Leica. It had an f/3.5, non-interchangeable lens. Focusing was done by scale.

COURTESY PENN CAMERA EXCHANGE, NEW YORK

The Contax I appeared in 1932. Camera *above* is 1933 version with speeds from ½ sec.; f/2 Sonnar.

COURTESY ERNST LEITZ G.M.B.H., WETZLAR, GERMANY

35MM INTERCHANGEABLE LENS LISTING

(*Continued from page 55*)

EXA, EXAKTA, CONTAX S, D, PENTACON, PRAKTICA, PRAKTIFLEX

40mm f/4.5 Tessar wide angle. Mfr. Zeiss-Jena. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $99.

40mm f/3.5 Cassaron wide angle. Mfr. Steinheil, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $49.50.

40mm f/3.5 Olympus wide angle. Mfr. Olympus, Japan. Distr. Photographic Importing and Distributing Corp., 67 Forest Road, Valley Stream, N. Y. Approximate price $54.95.

50mm f/3.5 Tessar normal available with or without preset diaphragm. Mfr. Zeiss-Jena. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Price on request.

50mm f/2.9 Meritar normal. Mfr. Ludwig, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Price on request.

50mm f/2.9 Trioplan normal. Mfr. Meyer, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Price on request.

50mm f/2.9 Victar normal. Mfr. Ludwig, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Price on request.

50mm f/2.8 Tessar normal. Available with or without preset diaphragm. Mfr. Zeiss-Jena. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Price on request.

50mm f/2.8 Xenar normal. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $67.94.

50mm f/2 Xenon normal. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $96.33.

50mm f/1.9 Xenon normal. Mfr. Schneider, Germany. Distr. Exakta Camera Co., 50 W. 29 St., New York 1, N.Y. Approximate price $135.

50mm f/1.5 Angenieux normal. Has preset diaphragm. Mfr. Angenieux, France. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Price on request.

58mm f/2 Biotar normal. Available with or without preset diaphragm. Mfr. Zeiss-Jena. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Price on request.

58mm f/1.9 Primoplan normal. Available with or without preset diaphragm. Mfr. Meyer, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Price on request.

75mm f/1.5 Biotar long focus. Not for use with Exa. Mfr. Zeiss-Jena. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $295.

75mm f/1.5 Biotar long focus. Not for use with Exa. Mfr. Zeiss-Jena. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $216.50.

80mm f/3.5 Zeika long focus. Mfr. Zeika, Japan. Distr. Spiratone Inc., 49 W. 27 St., New York 1, N.Y. Approximate price $19.95.

80mm f/2 Xenon long focus. Not for use with Exa. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $169.83.

85mm f/2.8 Culminar long focus. Mfr. Steinheil, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $68.

85mm f/2 Sola long focus. Has preset diaphragm. Mfr. Sun, Japan. Distr. Photographic Importing and Distributing Corp., 67 Forest Rd., Valley Stream, N.Y. Approximate price $125.

90mm f/4 Sola long focus. Mfr. Sun, Japan. Distr. Photographic Importing and Distributing Corp., 67 Forest Rd., Valley Stream, N.Y. Approximate price $51.95; with preset diaphragm $66.95.

90mm f/3.5 Kilar long focus. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N.Y. Approximate price $90.

90mm f/2.5 Angenieux Y1 long focus. Mfr. Angenieux, France. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $84.50.

90mm f/1.8 Angenieux P1 long focus. Not for use with Exa. Mfr. Angenieux, France. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $149.50.

100mm f/4.5 Mini-Tel. long focus. Mfr. Elgeet, U. S. A. Distr. Elgeet Optical Co., 838 Smith St., Rochester 6, N. Y. Approximate price $51.15.

100mm f/3.5 Piconar long focus. Has preset diaphragm. Mfr. Piesker, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $49.95.

100mm f/2.8 Trioplan long focus. Mfr. Meyer, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $81.60.

105mm f/4.5 Xenar long focus. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $53.88.

105mm f/4.5 Telepar long focus. Mfr. Wirgin, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $44.20.

105mm f/4 Telenar long focus. Mfr. Will, Germany. Distr. Interstate Photo Supply Corp., 28 W. 22 St., New York 10, N.Y. Approximate price $39.95.

105mm f/3.8 Cassaron long focus. Mfr. Steinheil, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $44.20.

105mm f/3.5 Xenar long focus. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $76.78.

120mm f/4.5 Imagon. Special soft-focus lens. Mfr. Rodenstock, Germany. Distr. Alfa Photo Corp., 303 W. 42 St., New York 36, N.Y. Approximate price $128.50.

125mm f/2.3 Pantachar long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $195.

135mm f/4.5 Albinar long focus. Mfr. Schacht, Germany. Distr. A & S Camera Supply Co., 1123 Broadway, New York 10, N.Y. Approximate price $59.95.

135mm f/4.5 Culminar long focus. Mfr. Steinheil, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $60.

135mm f/4 Triotar long focus. Mfr. Zeiss-Jena. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $99.50.

135mm f/4 Triotar long focus. Mfr. Zeiss-Jena. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $75.

(*Continued on page 92*)

The Kodak BULLETIN

How to build a balanced outfit

Start with the camera—the one you have, or a new one that better fits your present and future needs. And then work out a well-organized *plan*—one that guards you against over-investing in one item, and under-investing in others. This insures full value from every dollar.

Your budget need not be huge. For a little over a hundred dollars, you can build a capable, well-balanced outfit—a good camera, a good slide projector, a good enlarger. Or you can invest more. The important thing is to adopt a clear-cut plan—one that fits your present budget and your personal needs—and stick to it. For example:

PLAN A. For rock-bottom thrift in a capable "620-size" roll-film outfit. Kodak Duaflex II Camera, *f*/8; Kodak Hobbyist Enlarger; basic accessories.

PLAN B. For real thrift in the miniature field. A Kodak Pony Camera, 828 or 135; Kodaslide Merit Projector; Hobbyist Enlarger; basic accessories.

PLAN C. For top precision, finest picture quality, on a mid-range budget. A Kodak Signet 35 Camera with Kodak Ektar *f*/3.5 Lens; Kodak Flurolite Enlarger with 2-inch Kodak Enlarging Ektar Lens; Kodaslide Highlux II or III Projector; basic accessories.

PLAN D. For wide-range performance on a more liberal budget. Kodak Retina IIa Camera with *f*/2 lens; Kodak Flurolite Enlarger; Kodaslide Highlux III or Master Model Projector; basic and supplementary accessories.

There are other possible plans. Pick the one that best fits your personal needs, and you'll get the most value, the most satisfaction, from each dollar you invest.

1. Some Camera Accessories Are Basic

Assume you've picked your camera, at least tentatively. Now, let's tackle accessories. Three or four are strictly basic—they belong in every outfit.

And then there are others, which add extra range, extra safety, extra convenience and satisfaction. These should be included as future additions to your basic plan.

Basic Aids—for Every Budget

FLASH equipment comes first, and B-C flash is the modern, dependable system. For B-C reliability at modest cost, pick the Kodak B-C Flasholder, $10.40. It has the new mirror-surfaced Lumaclad reflector for peak efficiency, with complete exposure data on the back. Handles two extension lamps at need; fits any camera that has standard bayonet terminal for flash.

Or, you can start with an $8.25 Kodak Standard Flasholder, and convert it to B-C power at any time by adding a $2.95 Kodak B-C Flashpack. And if your budget will allow $29.75 or more see the Kodak Ektalux Flasholder and its accessories.

FILTERS come next. For black-and-white, start with the precision Kodak Wratten K2 Filter; it yields more pleasing results with nearly all outdoor subjects. For color, the Kodak Skylight Filter, to reduce the excess of bluish light on hazy days and in open shade. The cost: in Series IV size, $1.75 each; Series V, $1.95; Series VI, $2.25. Adapter Ring, $1.35 to $1.65, mounts either filter on your camera lens.

CLOSE-UP LENSES, valuable in black-and-white, are indispensable in color photography. They allow you to move closer, to fill the film with a small subject. Start with a Kodak Portra 3+ Lens ($2.95 in Series V; $3.50 in Series VI).

Aids to Add as Soon as the Budget Allows

A FIELD CASE heads this list, to protect your Kodak camera against accidental scuffs and bumps. It's an insurance policy. Field Case for the Kodak Signet 35 Camera, $8.50; for Retina IIa, $10.50; for Pony 828, $7; for Pony 135, $7.25.

EXTRA FILTERS widen your ability to control pictorial effects. For black-and-white, add the red Kodak Wratten A Filter, for spectacular dark skies with panchromatic and infrared films; the deep yellow G, for deeper sky tones than the K2 provides. For color, add the Kodak Daylight Filter for Kodak Type A Color films, which enables you to shoot Type A films in daylight when necessary; and the Kodak Wratten 81C, for best quality in photoflash shots. Prices, same as the K2 and Skylight Filters; and they fit the Adapter Ring you already have.

EXTRA CLOSE-UP LENSES are helpful, especially in pictures of people and fairly small subjects. Complete your set of Kodak Portra Lenses with the 1+ and 2+.

A CASE for your filters and close-up lenses is desirable. Pick the Kodak Combination Filter Case (Series V, $4.25; Series VI, $4.95). It has pockets for the filters, plus space for a lens hood and adapter ring.

FOR SHARP PICTURES, especially at slower shutter speeds, a good firm camera support is extremely desirable. Some users prefer a tripod—such as the handsome, compact Kodak Eye-Level Tripod, which extends to five feet, closes down to 22 inches, and weighs only two pounds. Its price, $20. Other experts like an adjustable clamp-type support, the Kodak Flexiclamp, $4.25.

Be prudent in selecting accessories beyond the "basic" list—for there are two major items that belong in your complete, well-balanced outfit

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

The Kodak BULLETIN

How to build

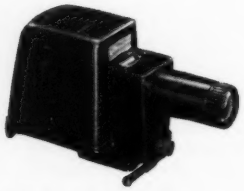
(continued from preceding page)

2. The Projector . . .

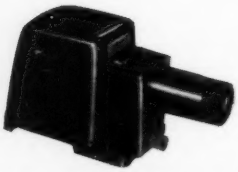
The most impressive, most easily shared enjoyment from Kodachrome slides comes with screen projection. Dramatic in their brilliant color and big-as-life realism on your screen, these slides are perfect for entertaining family and friends.

In selecting your projector, ask yourself these questions: Are the pictures bright enough when brought up to the *size* I want? Are the screen pictures *sharp* and evenly illuminated from edge to edge and corner to corner? Is the projector steady during slide changing? Are slides fully *protected* against heat? Are the focusing and elevation easy?

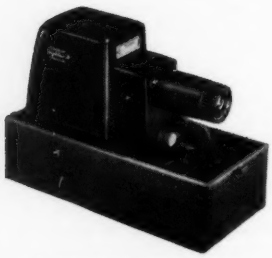
These are important questions. And you can find the right answer to all of them—in one of the Kodaslide Projectors shown on this page. Your Kodak dealer will be glad to help with facts and demonstration. And you can pick with confidence once you have the facts.



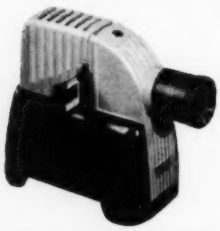
Kodaslide Merit Projector



Kodaslide Highlux II Projector



Kodaslide Highlux III Projector



Kodaslide Projector, Master Model

Kodaslide Table Viewer, 4X

For a modest budget

At $26.10, the Kodaslide Merit Projector (in rich dark plastic) fits right into a modest budget . . . and the value outweighs the cost. The Merit takes a 150-watt lamp; but, because the optical system uses the light efficiently, directing it through the *Lumenized* *f*/3.5 lens instead of bottling it up in the lamp house, screen brilliance is ample for average home use. Scientifically designed ventilation keeps slides safe. The exclusive top-slot slide feed prevents side-to-side jarring, eliminates unintentional repeats, and does away with the need of reaching across the projector to change slides.

The Kodaslide Carry Case, $7.50, is ideal for protecting and carrying the Merit. It also fits the Kodaslide Highlux II (see below).

For a moderate budget

For $36.50, only about $10 more, you move up to the Kodaslide Highlux II Projector. Similar to the Merit in outward appearance, it contains an advanced optical system which takes full advantage of its 200-watt lamp. Heat-absorbing glass, the highest grade obtainable, provides extra slide protection. Two *Lumenized* condenser lenses, an aluminized glass reflector, and a Projection Ektanon *f*/3.5 *Lumenized* lens assure brilliant pictures with maximum color purity. Later, for $19.20 and $2.59, you can add a Kodaslide Highlux Blower Case and 300-watt lamp—which makes your Highlux II the equal of a Highlux III. Blower Case has the same blower as the Highlux III.

For more liberal budgets

For $56.50 you can move, in one step, up to the Kodaslide Highlux III, complete with 300-watt lamp, *Lumenized* optical system, and blower base (which also includes a carrying case). The quiet blower forces cooling air through a three-way channel to *both* sides of the slide and to the lamp house, protecting slides even during long-continued projection.

And if you're going to show your slides to very large groups, invest in the professional-quality Kodaslide Projector, Master Model. With a choice of 5- and 7½-inch lenses, it serves you well in the largest auditoriums—and equally well at home. Accepts 300- to 1000-watt lamps. $169 to $246, depending on lens. Carrying Case, $50.

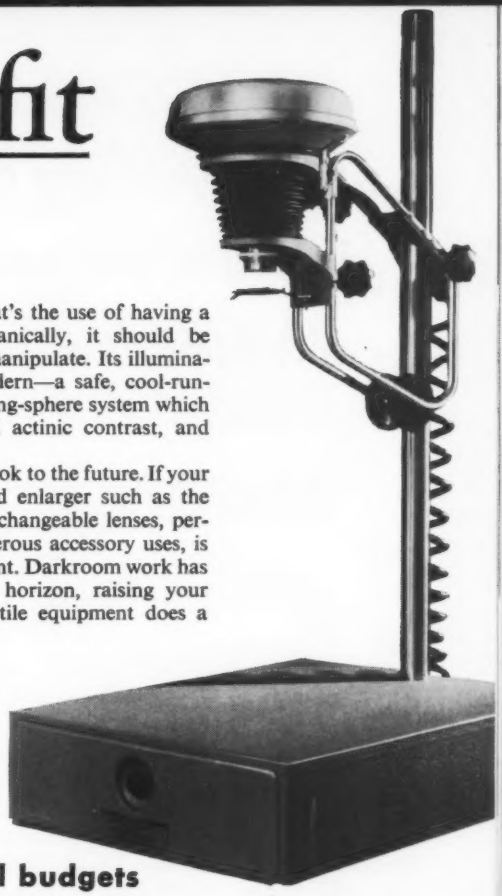
Special needs may require that you have a table viewer—instead of or in addition to a projector—for intimate showings to small groups, or for editing your slides for more formal projection.

Kodaslide Table Viewers combine projector and screen in one compact, ready-to-use unit. The black Kodak Dayview Screen shows your slides enlarged, with brilliant color, deep blacks and sparkling whites—even in a fully lighted room.

For a modest budget, there's the Kodaslide Table Viewer, 4X, at $49.50. For a larger budget, the Kodaslide Table Viewer, Model A, offers a larger image size and a plunger-type changer with hopper for 75 cardboard or 30 double-glass slides. $97.50.

No matter what your budget, you'll be happier if your slides are kept in order. For a real bargain in filing, see the $1.25 Kodaslide Flexo File; it holds 360 cardboard slides, and accepts 2x2 or stereo with equal ease.

a balanced outfit



3. The Enlarger . . .

Until you've made your first enlargement—watched one of your own pictures come up in the developer, big, dramatic, just as you want it—you haven't tasted the full excitement of photography.

The thrill is the same, whether your laboratory is a darkened kitchen, or an air-conditioned retreat built to order. This is where creative satisfaction really begins; and no outfit is complete without a good enlarger.

The enlarger you choose should be as good as your budget allows. It should be the best in its price class. Optically, it should be as good as your camera; if the enlarger lens can't make sharp prints from a sharp negative, what's the use of having a good camera lens? Mechanically, it should be sturdy, well-built, easy to manipulate. Its illumination system should be modern—a safe, cool-running, low-wattage, integrating-sphere system which provides ample visual and actinic contrast, and minimizes negative grain.

In selecting, you should look to the future. If your budget allows, an advanced enlarger such as the Kodak Flurolite, with interchangeable lenses, perspective controls, and numerous accessory uses, is the most satisfying investment. Darkroom work has a way of expanding your horizon, raising your goals—and the more versatile equipment does a better job of satisfying your creative demands. The higher initial price is soon wiped out by the record of superior achievement.

For a modest budget

Only $57.50 will put a Kodak Hobbyist Enlarger in your darkroom—complete with 89mm. Kodak Enlarging Ektanon Lens *f*/6.3, ready to use. This excellent basic enlarger, at a rock-bottom price for good optical and mechanical quality, is designed for straightforward enlarging of high quality. It provides the essentials, without sacrificing performance; and keeps your investment low.

The integrating-sphere illuminating system is identical to that used in the lamp house of the advanced Kodak Flurolite Enlarger. It provides safe "cold" light, with excellent contrast for focusing, excellent actinic contrast for print quality, excellent printing speed. The convenient rotating glassless negative carriers are the same as in the Flurolite. The column permits enlargements from 1.4 to 7 diameters. Lens has click stops.

The Hobbyist is a "store-away" enlarger; spin four wing-nuts, and you lift the head and column off the baseboard, for compact storage. It accepts negatives from 24x36mm. up to 2¼x3¼ inches, and the price includes one rotary negative carrier of the size you choose. Where thrift and a good basic enlarger are essential—this is the instrument to choose.

For moderate and more liberal budgets

At $99.50 (less lens), the Kodak Flurolite Enlarger provides every technical facility the expert printmaker requires. But it provides even more; it is the key unit in a system of accessories which permit the Flurolite to be used as a copying camera, movie titling stand, photomicrographic camera, small-specimen camera—and even a view camera, with swinging and rotating back, for outdoor and studio work!

Examine it first as an enlarger. Note the long bellows, which permits use with a variety of lenses, for enlargement from negatives 24x36mm. to 2¼x3¼. Note the heavy steel column and rigid trapezoidal bar-frame brackets, which provide great steadiness without excessive weight. Note the combination of spring counterbalance and large elevating and focusing controls—these permit easy simultaneous manipulation of elevation and focus, for the speed of auto-focusing plus the precision of visual setting.

Note that the negative platform tilts; this, with the rotating negative carrier, permits correction of perspective distortion in *all* planes. Note that the head can be swung to put any part of the negative in the center of the easel—and can be swung entirely around, to project big blow-ups to the floor!

Note also the deep all-metal paper-cabinet base, that keeps enlarging paper right at your fingertips; and the neat, heavy, self-coiling cord, with all connections safely and permanently made at the factory. And when you try the Flurolite at your Kodak dealer's, feel the coolness of the integrating-sphere lamp house, and note that it is safely light-tight.

Let your dealer also show you the superb lenses available for the Flurolite—Kodak Enlarging Ektar Lenses *f*/4.5, 2-, 3-, and 4-inch, $44.30 to $49.90, and Kodak Enlarging Ektanon Lenses *f*/4.5, 50mm., 3-, and 4-inch, $14 to $29.20. And discuss with him the accessory units that adapt this enlarger for a wide range of specialized photographic work. You'll readily see that, if your budget permits a more versatile enlarger than the Kodak Hobbyist, the Kodak Flurolite is the one.

A final word. Good photographic equipment, soundly designed and properly made, is an investment—not an expenditure. Select it carefully, and it will give you many years of reliable, satisfying service. The values it yields—in pleasure, in personal satisfaction, in solid achievement—cannot readily be measured in dollars. But the dollars you invest can properly be divided by all those years of pleasure—to yield an annual "cost" that is very small indeed.

Prices include Federal Tax where applicable and are subject to change without notice.

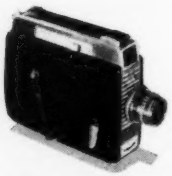
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Add range to your camera...

interest to your movies...

with Kodak Cine Lenses



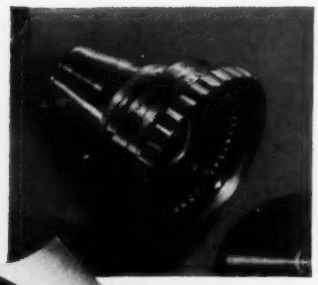
YOUR MOVIE CAMERA acquires true professional versatility with a set of Kodak Cine Ektar or Ektanon Lenses. Stand on the edge of a wide valley and get the whole impressive sweep of hill and sky with a wide-angle lens. Film the nearby scenes with your standard lens . . . and then bring the far hills up close with a long-focus lens . . . or, if you will, look deep into the heart of the flower at your feet. Kodak accessory lenses bring every picture you want within easy camera range.

The finest lenses ever produced for 16mm. and 8mm. cameras are those which bear the name Ektar, Kodak's highest optical designation. For 16mm. cameras, there are seven Kodak Cine Ektar Lenses in comprehensively graduated focal lengths—a wide-angle, two super-fast lenses of standard focal length, and four telephotos ranging in relative magnification from 1½ to 6 times. Four of the lenses, as indicated below, can also be used as long-focus lenses with 8mm. cameras to produce magnifications from 2 to 5 times.

Kodak Cine Ektar Lenses provide unmatched flatness of field, crisp definition, and over-all sharpness. All are fully color-corrected . . . and color-*matched* . . . and all glass-air surfaces are Lumenized for maximum light transmission.

KODAK CINE EKTAR LENSES

15mm. f/2.5 wide angle for 16mm. cameras..	$ 78.25
25mm. f/1.9 for 16mm. and 8mm. cameras...	97.10
25mm. f/1.4 for 16mm. and 8mm. cameras...	194.25
40mm. f/1.6 for 16mm. and 8mm. cameras...	$114.40
63mm. f/2.0 for 16mm. and 8mm. cameras...	115.40
102mm. f/2.7 for 16mm. cameras.....	124.30
152mm. f/4.0 for 16mm. cameras.....	$146.60



Kodak Ektar f/1.4 Converter

Alters the effective focal length of the 25mm. f/1.4 Ektar Lens to 15mm., without loss in speed or image quality . . . increases field coverage by about 60%. The combination gives you a standard lens and a wide-angle lens with f/1.4 speed . . . with Ektar quality. Kodak Ektar f/1.4 Converter, 25mm. to 15mm., $71.50.

Kodak Cine Ektanon Lenses

To complete the series of lenses available for 8mm. cameras—and to provide a choice of inexpensive telephotos for both 8mm. and 16mm. cameras—nine moderately priced but capable Kodak Cine Ektanon Lenses are also supplied. They range in price from $39 to $86 . . . and in focal length from a 9mm. wide-angle lens for the Cine-Kodak Magazine 8 Camera to a 6-times-magnifying 152mm. telephoto for 16mm. cameras. Your Kodak dealer will be glad to fill in the details.

Ask your Kodak dealer to help you make a lens selection for your camera.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Dr. Cinema Says...

Want close-ups? Then take your choice of three ways to get 'em.

Now that warm weather is here, the wonders of nature will be inviting you to take your camera outdoors. But while scenics and action shots will use up a lot of your film footage, remember that close-ups can do wonders for your nature films. There are millions of suitable subjects for close-up techniques—flower blossoms, insects, birds, and so on. The question isn't *what to shoot*. It's how to get the best possible results.

In close-up work, magnification usually accomplishes two things: (a) it makes the action clearer or more apparent by enlarging the image; (b) it excludes from the scene all action which is not desirable at the moment.

In general, there are two kinds of close-up work. One involves using a telephoto lens to bring distant subjects closer. The other has to do with actually getting your camera lens close to small objects by means of regular "close-up" or spectacle lenses. For the present, I'll confine my discussion mostly to the use of spectacle lenses and "extension tubes."

Let's examine the equipment needed for this work. Practically any kind of camera will serve—the main consideration is to change the optical system so that the lens can be brought close to the subject. This is possible when either spectacle lenses or extension tubes are used in conjunction with the camera's regular lens. Spectacle lenses, of course, are obtainable in many variety stores. They're rated in "diopters," which isn't as technical as it sounds. Simply stated, a diopter is the reciprocal of the lens' focal length as expressed in meters. (A meter can be called 40 inches for our present purpose.) Thus a 2-diopter lens has a focal length of 40 over 2, or 20 inches.

In using a spectacle lens with a 1-inch camera lens for 16mm, you want to know what to expect of the combination. Experimentation with a few test lengths of film is the one sure way to find out, but I can offer some figures which will serve as a general guide.

In using a spectacle lens with a 1-inch camera lens for 16mm, or a ½-inch lens for 8mm (either fixed-focus type or focusing-mount type), this is what happens when the camera lens is set for infinity:

Diopters of Spectacle Lens	Focuses on Subject at	Approx. subject Area Covered
2	20″	6″ x 8″
4	10″	3″ x 4″

Now don't expect these figures to rule out the need for experimentation. Any of several variables can upset these theoretical calculations. For one thing, the spectacle lens must be centered (and fastened) in front of the camera lens as close to it as possible. The length of a built-in lens shade will enter into the computation. Furthermore, some fixed-focus lenses are focused at hyperfocal distance (don't worry about what *that* is technically), others at infinity. Finally, there's parallax to consider (I'll get to that later).

For these reasons, you'd better run a short test film once you have your setup arranged. From your tests you'll be able to tell exactly how far to place a subject from the lens, and how to compensate for parallax error. *(Continued on page 88)*

MOVIE-SECTION

YOU be the camera!

by TY COTTA

1

2

3

TAKE OFF your head. Replace it with an 8mm or 16mm movie camera. Then simply press the button. The resulting film will be *you*—shot from *your* eye-level point of view. At its best, a film based upon the theme of "I Am The Camera" will produce some hilarious footage; at its worst, the film will still add an interesting novelty to your collection of conventional reels.

What to film is no problem in a project of this sort. My wife and I chose a Sunday at the beach for a theme in which the camera theoretically replaced my head. Since a camera can assume any identity, we might have filmed a picnic from an ant's point of view, or an indoor party as a mouse might see it. Acting as the "eye" of the chief character, the camera can blink, focus, dodge something thrown at it, peer into a mirror or magnifying glass, let its gaze wander, do a "double-take," or even cry—if you are clever enough to solve the technical problem involved. The important thing is to keep the camera in character from beginning to end. The instant a scene is interpreted from other than the chief character's point of view, the illusion of reality is broken.

In a film of this type, two dis- *(Continued on page 87)*

THIS IS A THUMBNAIL SYNOPSIS OF TY COTTA'S SHOOTING SCRIPT FOR "SUNDAY CAMERA." PHOTOS ABOVE ARE CLIPS FROM THE FILM.

AT HOME:

Early morning. Camera is shaken awake by wife. CU of her face from pillow as camera blinks sleepily *(text tells how)*.

Camera dresses, ties shoes *(see photo 1)*. Scene shot from camera's right shoulder.

Camera shaves, washes teeth *(see photos 2 and 3)*. Mirror shot is explained in the text.

Camera walks to kitchen. Wife greets it with kiss *(see photos 4, 5, 6)*. These shots were made with the camera on a tripod.

DRIVING TO THE BEACH:

Camera walks to car, backs out of garage, drives to the beach *(see photo 7)*. Driving scenes were shot by author's wife with camera resting on his left shoulder.

AT THE BEACH:

Camera films wife wading in surf, films own feet in water *(see photo 8)*.

Lunchtime. Camera holds out hand to accept sandwich, drinks soda pop *(see photos 9 and 10)*.

Camera's eye roves to pretty girl *(see photo 11)*. Wife registers mild objection by tossing ball at camera *(photo 12)*. Ball bounces off camera's head. Jarring contact is suddenly recorded on film by blurring of pretty girl's image *(photo 13)*.

4

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13

(BC-Mite—on camera—shown with the Synchro-Mite Side-Lighting Unit)

the NEW Heiland BC-Mite

Trade Mark

a shoe-mount Flash Unit of

GREATER POWER

SMALLER SIZE

Imagine a flash unit as small as the new BC-Mite with all the advantages of a battery capacitor system! Heiland's tiny, power-packed 22½V battery gives positive synchronization, even when 3 extension lamps are used.

The new smaller BC-Mite fits the accessory clip of miniature and other cameras. (Two mounting shoes furnished with unit). With the proper Heiland cord, it can be used with most cameras with built-in flash. Narrow base keeps BC-Mite clear of view or range finder.

Your Heiland BC-Mite comes in durable, partitioned cloth bag... easy to carry and pack.

It's at your Heiland Dealer's now... the new, better BC-Mite which gives you greater power in a handy smaller unit!

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cine-kinks

When you make a color title consisting of white letters against a red background, you can easily control the shade of red (or any other background color) that will be recorded on your film. After viewing a title effect made with the correct exposure, you have a working basis for making future backgrounds either darker or lighter without materially changing the color of your white letters. When you want a darker background, simply underexpose by a half-lens-stop or so. If you want a lighter background shade, overexpose by the same amount.

Most of the dust and dirt that accumulates in the gate mechanism of a projector comes off your film, especially the leader and trailer strips. In addition to cleaning your film periodically, make it a practice to remove the projector lens so that the tip of a fine camel-hair brush can be used to reach dust, hairs, and particles of emulsion adhering to the edges of the film aperture opening. A rubber air bulb (chip blower) will help get rid of dust lodged in the more inaccessible places.

When you film a close-up, your cine viewfinder probably covers a slightly different field than will actually be covered by the lens. One way to make sure that a title (or other subject matter) will be centered in the field covered by the lens is shown here. Four pieces of cardboard are taped together to form a rectangle the size of the area the lens will include at a given shooting distance. Pieces of thread run diagonally from the corners of the rectangle cross

at the exact center of the area. A piece of thread fastened to an old lens cap will serve as a plumb line to support a weight which will indicate when the center of the lens is perfectly aligned with the center of the title area.

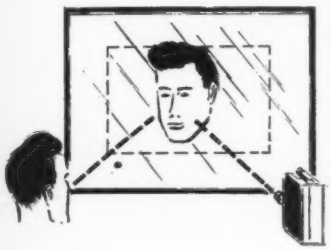
YOU BE THE CAMERA

(*Continued from page 84*)

tinctly *different* kinds of action are required. *1.* Action recorded while the camera "eye" remains in a stationary position. *2.* Action recorded by the camera when it walks, runs, sits down, looks around, or otherwise moves about.

Since the camera is the chief character in the story, the action which takes place should be worked *to and from* the camera position. People look towards the lens and address the camera in conversation. If they offer something to the camera, the camera reaches out a hand to accept it.

When *you* are the camera, remember that the only way your real face could possibly appear in the film would be in the form of a reflection. The shaving scene (*picture 2*) appeared early in my film in order to establish *who* the camera actually represented in the story. To film this scene, I stood at an angle of 45° on one side of the mirror, and



my wife held the camera at a 45° angle on the other side. (See drawing.) The trick was to have the camera close enough to the mirror to avoid having the edge of the mirror appear in the movie frames. While shaving, I simply looked at my own reflection.

If you wish the camera to blink its eye, move a sheet of white paper slowly down in front of the lens—then lift it up. The effect is a "through-the-eyelids" blink of blank screen.

As your story progresses, sit down with the camera at your eye, look around, let someone's monotonous harangue "bore" the camera, do a "double-take" when a pretty girl strolls by, use a slow film speed to make an ordinary drive through traffic look like a nightmare of near-collisions. Don't get too far beyond the limits of so-called good technique—but don't hesitate to experiment either. If you make it clear what the film is about in the early footage, your audience will come to expect *anything* as the story unfolds. Give it to 'em!—THE END

Editor's note: A free booklet, "Tips On Movie Camera Lenses and Filters," is available upon request from: Movie Editor, MODERN PHOTOGRAPHY, *251 Fourth Avenue, New York 10, New York.*

THE PROOF OF LENS QUALITY IS IN THE PICTURE!

Test after test has demonstrated Canon lenses to be of the finest quality ever attained. That is why so many leading professional photographers and amateurs have adopted Canon lenses as their standard for 35mm photography.

To this quality Canon has added extra versatility and value. Canon offers the widest choice of rangefinder-coupled lenses, for every possible application. Only Canon Wide Angle and Telephoto Lenses are supplied with matching, parallax-compensating view finders and leather cases.

But the ultimate proof of Canon lens superiority is in the picture. Here, this quality reveals itself in sharp detail, sparkling contrast, crisp highlights and subtle gradations of tone. Here, too, Canon lenses demonstrate their performance under all light conditions.

One picture with a Canon lens is the most convincing proof of Canon lens quality.

Canon

LENSES

WIDE ANGLE LENSES

AUTOMATICALLY COUPLE TO CANON AND LEICA RANGEFINDERS

28mm f3.5 Angle of View: 75° $177.85
35mm f2.8 Angle of View: 64° 145.25
35mm f3.2 Angle of View: 64° 125.65
with finder and leather case.

NORMAL LENSES

50mm f3.5 Angle of View: 46° 92.00
50mm f1.8 Angle of View: 46° 148.50
50mm f1.5 Angle of View: 46° 214.65
with plastic case.

TELEPHOTO LENSES

85mm f2 Angle of View: 29° 187.00
85mm f1.9 Angle of View: 29° 195.15
85mm f1.5 Angle of View: 29° 328.30
100mm f4 Angle of View: 25° 108.00
135mm f4 Angle of View: 19° 122.25
with finder and leather case.

See the Canon IV-SB and Canon Lenses at your Dealer, or Write for Literature.

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"I shoot my movies with Wollensak Cine Raptars,"

says

YVONNE DE CARLO

Miss De Carlo can be seen in the M.G.M. picture "Sombrero." Now shooting in England for Korda Productions: "Paradise" with Alec Guiness.

"In my travels all over the world, I've shot over 50,000 feet of color movies. When traveling you've got to get the picture sharp and clear then and there, even when filming under poor light conditions. Chances are by the time the film is processed, I am thousands of miles away. Retakes are impossible.

I have learned that if my camera is Wollensak equipped I can be sure. Naturally I recommend Wollensak Cine Raptars—wide angle and tele-photos. They're as fine lenses as money can buy."

Yvonne de Carlo

Raptar... the MASTERPIECE of Lenses

WOLLENSAK

OPTICAL COMPANY • ROCHESTER 21, N. Y.

DR. CINEMA

(*Continued from page 83*)

Extension tubes are another means of getting frame-filling close-ups of small objects. (This method is recommended for 16mm users only; lack of standardization in 8mm camera lens mounts and threads complicates the use of extension tubes in this size.) Many camera stores have the tubes in stock or can order them to fit certain cameras and lenses. In use, the camera lens is removed and placed on the front end of the extension tube, then the tube is mounted in the camera lens seat.

The extension tube, by providing added distance between lens and film plane, permits you to focus sharply on objects very close to the lens. It's much the same as having extra bellows extension on a still camera.

Tubes made for use with specific lenses come with instructions as to the placement of the subject for sharpest focus. In other cases you have no choice but to experiment.

While the spectacle lens requires little or no exposure increase, extension tubes do. The rule: Exposure must be increased by the square of the increase in distance (or length of tube being used). Thus a 1-inch lens plus a 1-inch tube gives you twice normal length and requires a 4-time exposure increase. A 1-inch lens plus a 2-inch tube would call for a 16-time exposure increase. The increased exposure required means that you'll have to have plenty of light available to shoot by.

As already mentioned, focusing for close-ups must be very exact, and will require some test footage *unless* your camera affords through-the-lens focusing. This may be by means of a built-in device as found on some Bell & Howell, Bolex, and other roll-load 16mm models. Or if yours is a magazine-load camera you can probably get a critical focusing device, which is simply inserted in the camera in place of the magazine for direct focusing. Any sort of through-the-lens focusing obviously eliminates your parallax troubles.

Finally, you have to know how big an area your close-up arrangement includes, and how far off center that area is in terms of the viewfinder image. So make that test film—it needn't be more than a couple of feet—then mask your viewfinder accordingly with tape or cardboard. At this point you'll know the exact plane of sharp focus, the exact field of view, and just how much viewfinder compensation to make.—THE END.

Editor's note: A booklet titled "Tips On Movie Camera Lenses and Filters" is available upon request from the: Movie Editor, MODERN PHOTOGRAPHY, *251 Fourth Ave., New York 10, New York.*

Show BIG 3-dimension pictures for everybody to enjoy—*at the same time!*

the First really perfected STEREO PROJECTION SYSTEM!

Triad Stereo Projector

The new TRIAD Stereo Projector is the result of 15 years of experience and development by one of America's great three-dimension scientists, a leading consultant to the motion picture and television industries. It permits the viewing of three-dimension slides as effectively, comfortably and simply as ordinary two-dimension projection. Its many exclusive features include:

A Dual Purpose Projector. Permits utilization of full 500W illumination of your conventional 2 x 2 (35mm) slides because of instantly removable polarizing filters.

- **Simplified "One-Knob" Lens Control.** One conveniently located knob controls *both* lenses, both horizontally and vertically from either right or left side.
- **Translide "Blackout."** Screen blacks out when changing slides — eliminates blur and eye-strain.
- **Illuminated "Preview Panel."** Slides out for previewing slide.
- **Convenient Rear-Knob Focusing.**
- **Projects any Slide Mount without depolarizing.**
- **Perfectly Matched Projection Lenses** do not require individual adjustment. 5-inch anastigmat F; 3.5. hard-coated for greater brilliance.
- **Two 500W Pre-focus Projection Lamps on separate switches.** Cooled by high efficiency, whisper-quiet blower system.
- **Lightweight** — only 19 lbs.

Don't hide the beauty of your 3-dimension slides in a hand viewer! Now see 3-dimension photography as it should be—bigger, brighter, almost *life-size*. Only full-size viewing can give you all the clear, brilliant color and true, natural depth that make 3-dimension photography so startingly real. Only the new TRIAD Stereo System makes it so easy and comfortable for everybody to see your slides at the same time. It's as simple to operate as any ordinary projector—and what a world of difference it makes in your—and everyone's viewing pleasure!

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TRIAD DIV., Compco Corporation
2251 W. St. Paul Ave., Chicago 47, Ill.

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Name_____

Address_____

City_____ Zone_____ State_____

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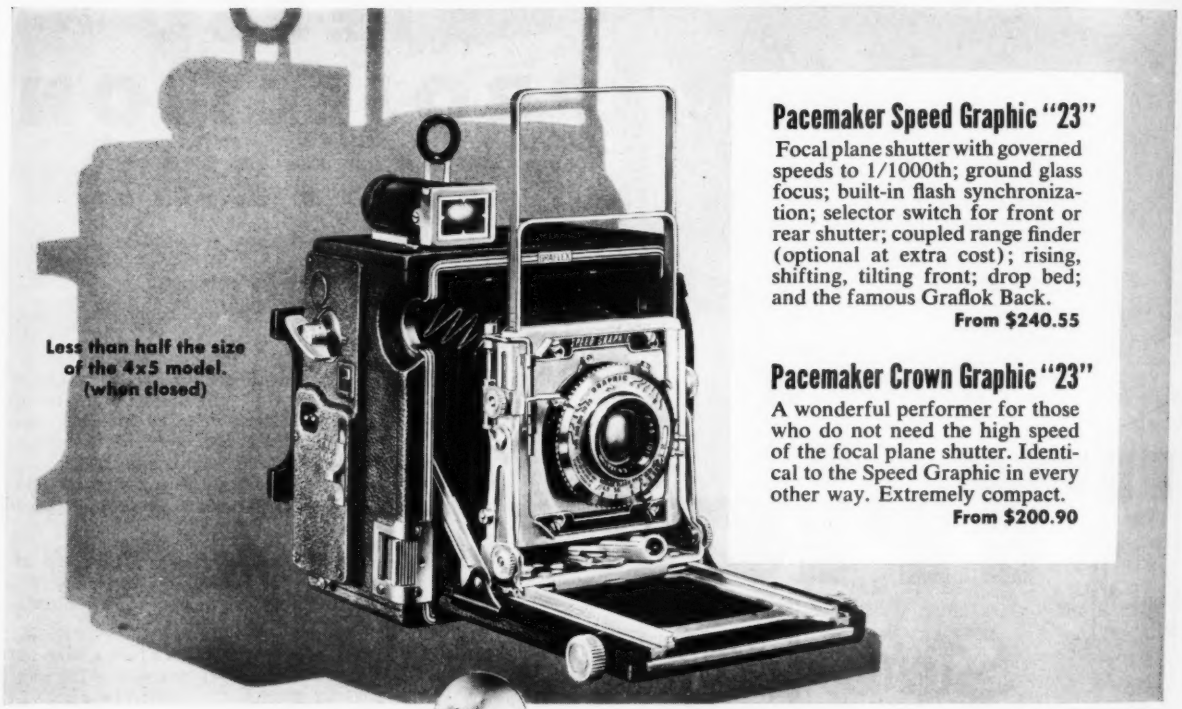

Pacemaker Speed Graphic "23"

Focal plane shutter with governed speeds to 1/1000th; ground glass focus; built-in flash synchronization; selector switch for front or rear shutter; coupled range finder (optional at extra cost); rising, shifting, tilting front; drop bed; and the famous Graflok Back.

From $240.55

Pacemaker Crown Graphic "23"

A wonderful performer for those who do not need the high speed of the focal plane shutter. Identical to the Speed Graphic in every other way. Extremely compact.

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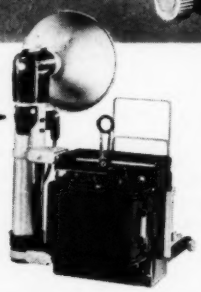
Equip the low-price Century Graphic "23" with a 120 Roll Holder and Graflite Flash—and you're literally ready for anything! Moreover, the whole kit stows away in the corner of a suitcase—is wonderfully light to carry!



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with Roll Film Holder and Graflite Flash

Century Graphic "23" — features coated, color-corrected Graflex f/4.5 lens; synchro-shutter; ground glass focus and Graflok Back. **Only $108**

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Graflite Flash . . . from $24.05

Prices subject to change.

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Graphic "23"

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If you've never actually *handled* a miniature Graphic –then you're in for a big surprise! Here, in fact, is the exact replica of the famous 4x5 Graphic scaled down to virtually half-size (2¼x3¼). Yet, in spite of the Graphic 23's amazing compactness, it still boasts every refinement which has made its bigger brother the first choice of 9 out of 10 press photographers throughout America. Count the features for yourself—from the fast synchro-shutter to the amazing Graflok Back –and you'll quickly agree that never before in photographic history, has "so much camera" been built into so small a space!

Of course, the true thrill of owning a miniature Graphic comes when you really put it to the test. Action, portrait, scenic, flash–sunshine, night, bad weather–there's never a challenge that your Graphic won't tackle with superb results, in black-and-white or color! Best of all, like every Graphic, it's a camera which grows with your skill. You can use it as an ordinary folding camera–or take full advantage of its every professional feature. As for accessories, thanks to its ingenious Graflok Back no other camera of its size ever accepted such a wide variety. For the full story –let your dealer demonstrate.

Many dealers offer time payments on Graphic cameras—as little as $2 per week!

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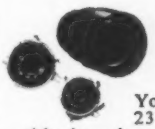

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Graphic-Graflex Photography reveals the secrets of the world's top professionals. Copiously illustrated with photographs and diagrams—the revised Ninth Edition is at your Dealer's. Edited by Morgan and Lester.
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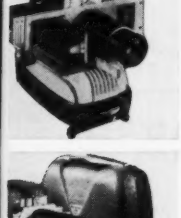
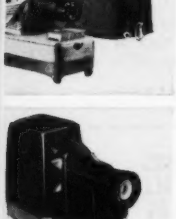
GOOD NEWS FOR COLOR FANS

TDC gives customers $5 gift certificate!

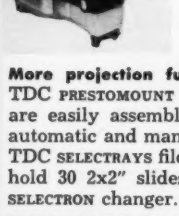
Slide fans everywhere will cheer TDC's special event for July and August, which gives them another big TDC "extra." TDC projector owners know that TDC gives them extra brilliance, extra coolness, richer looking color slide projection. Now, during July and August with the purchase of any TDC Projector, TDC dealers give them extra buying power, too, in a $5 GIFT CERTIFICATE to spend for more slide fun!



TDC MAINLINER "300" SLIDE PROJECTOR—Cool, bright and beautiful 300-watt projector with powerful built-in blower . . . unmatched performance at this price! Coated 5" f/3.5 *anastigmat* lens in helical focusing mount. Positive micro-tilt adjustment.
With Semimatic changer as shown **$62.50***



TDC ShowPak "300"—Built-in blower cooling system, built-in slide file . . . and built-into its own sturdy yet lightweight metal case! Coated 5" anastigmat lens, 300-watt illumination. Complete with case....**$54.50***



TDC HEADLINER—Economy priced quality! Built-in blower cooling, 5" coated anastigmat lens, 200-watt illumination, luxurious ruby red and grey finish. ONLY **$37.50***

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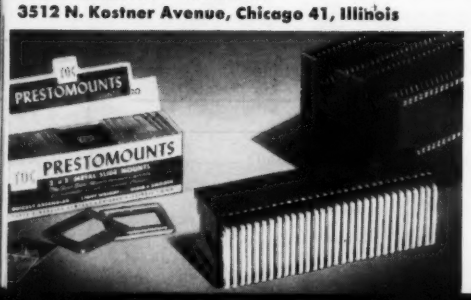


35MM INTERCHANGEABLE LENS LISTING

(*Continued from page 78*)

EXA, EXAKTA, CONTAX S, D, PENTACON, PRAKTICA, PRAKTIFLEX

135mm f/3.8 Kilar long focus. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N.Y. Approximate price $105.

135mm f/3.8 Sola long focus. Mfr. Sun, Japan. Distr. Photographic Importing and Distributing Corp., 67 Forest Road, Valley Stream, N.Y. Approximate price $59.95; with preset diaphragm $74.95.

135mm f/3.5 Angenieux Y2 long focus. Mfr. Angenieux, France. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $75.50.

135mm f/3.5 long focus. Has preset diaphragm. Mfr. Astro, Germany. Distr. Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N.Y. Approximate price $69.50.

135mm f/3.5 Nikkor. For Exakta only. Mfr. Nippon Kogaku KK. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Cal. Approximate price $145.

135mm f/3.5 Piconar long focus. Has preset diaphragm. Mfr. Pieskar, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $79.50.

135mm f/3.5 Tele-Colinar telephoto. Has preset diaphragm. Mfr. Arco, Japan. Distr. Photographic Importing and Distributing Corp., 67 Forest Road, Valley Stream, N.Y. Approximate price $84.95.

135mm f/3.5 Xenar long focus. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $79.95.

135mm f/3.5 Yronar long focus. Mfr. Rodenstock, Germany. Distr. Alfa Photo Corp., 303 W. 42 St., New York 36, N.Y. Approximate price $130.

135mm f/2.8 Quinar telephoto. Has preset diaphragm. For Exakta only. Mfr. Steinheil, Germany. Distr. Exakta Camera Co., 50 W. 29 St., New York 1, N. Y. Price to be announced.

135mm f2.5 Angenieux telephoto. Mfr. Angenieux, France. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. Approximate price $169.50.

150mm f/5.5 telephoto. Has preset diaphragm. Mfr. Astro, Germany. Distr. Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N.Y. Approximate price $79.50.

150mm f/5.5 Tel-Megor telephoto. Mfr. Meyer, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $55.95.

150mm f/5.5 Tele-Piconar telephoto. Has preset diaphragm. Mfr. Piesker, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $69.50.

150mm f/5.5 Tele-Xenar telephoto. Mfr. Schneider, Germany, Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $55.75.

150mm f/3.5 Kilar long focus. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N.Y. Approximate price $112.50.

150mm f/2.3 Pantachar long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $275.

150mm f/1.8 Pantachar long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $345.

180mm f/5.5 telephoto. Has preset diaphragm. Mfr. Astro, Germany. Distr. Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N. Y. Approximate price $89.50.

180mm f/5.5 Tele-Megor telephoto. Mfr. Meyer, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N.Y. $82.95.

180mm f/5.5 Tele-Piconar telephoto. Has preset diaphragm. Mfr. Piesker, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N.Y. Approximate price $79.50.

180mm f/5.5 Tele-Piconar telephoto. Has preset diaphragm. Mfr. Piesker, Germany. Distr. Interstate Photo Supply Corp., 28 W. 22 St., New York 10, N.Y. Approximate price $84.95.

180mm f/5.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $82.75.

180mm f/4.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N.Y. Approximate price $100.

180mm f/2.8 Sonnar long focus. Has preset diaphragm. Mfr. Zeiss-Jena. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $395.

240mm f/5.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New New York 36, N. Y. Approximate price $115.70.

240mm f/4.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N. Y. Approximate price $136.15.

250mm f/5.5 Tele-Megor telephoto. Mfr. Meyer, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $132.15.

300mm f/5.6 Tele-Kilar telephoto. Mfr. Kilfitt, Germany, Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Approximate price $145.

300mm f/5.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N. Y. Approximate price $124.85.

300mm f/5 long focus. Mfr. Astro, Germany. Distr. Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N. Y. Approximate price $147.50.

300mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $195.

300mm f/4 Sonnar long focus. Has preset diaphragm. Mfr. Zeiss-Jena. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $495.

360mm f/5.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N. Y. Approximate price $140.70.

400mm f/5.6 Fern-Kilar long focus. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Approximate price $255.

400mm f/5.5 Tele-Megor telephoto. Mfr. Meyer, Germany. Distr. Exakta Camera Co., Pentacon Corp., Praktica Co., 50 W. 29 St., New York 1, N. Y. Approximate price $199.50.

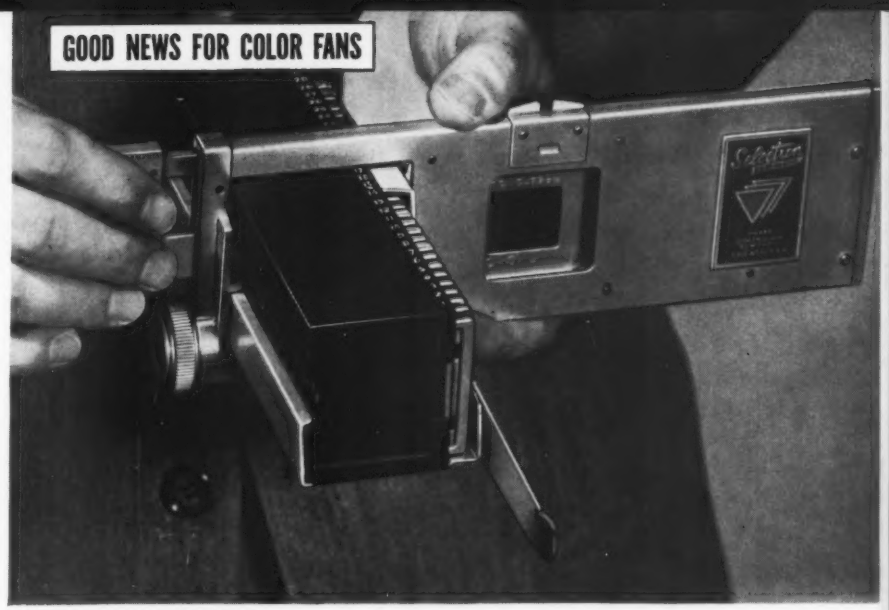
400mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $245.

500mm f/8 Tele-lens long focus. Mfr. Zeiss-Jena. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $395.

500mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $395.

(Continued on page 96)

GOOD NEWS FOR COLOR FANS



TDC Selectron called key to More Color Slide Satisfaction!

TDC engineers solve the problem of protecting precious color slides from scratches, dust, damage, fingerprints and loss—yet make them immediately available for projection enjoyment. TDC's SELECTRON-Semimatic SLIDE CHANGER, for all types of 2x2" mounted slides, including TDC PRESTOMOUNT slide mounts, selects slides with the turn of a knob, then projects and returns them to the Selectray with a single control. And *only* TDC includes a SELECTRON as original equipment—not merely an accessory—with the most popular TDC Projectors.

EXCEPTIONAL GIFT VALUE—yours during July and August with any TDC Projector you purchase! A $5 Gift Certificate makes possible the addition of famous TDC accessories without extra cost, during "Beat the Heat" Celebration.

New Popularity of Slide Shows Credited to Many TDC Exclusive Projection Features for Easier, Greater Enjoyment by All Fans

Making slide shows simple, speedy and uncomplicated has made TDC the photographers' preferred method of combining entertainment with hobby fun.

TDC Deluxe Model "D" SLIDE PROJECTOR—Specially aligned 300-watt lamp, 5" f/3.5 coated *anastigmat* lens with internal baffles, Venturi-type blower cooling system. Exclusive roller-bearing focus. With SELECTRON-Semimatic slide changer. **$69.50***

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BOOKLET GAINS FAME, tells you how to make better slides. give better slide shows. Written by Rus Arnold, yours FREE on request when you MAIL COUPON BELOW . . .

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The Federal Model 311 "Store-Away" Senior enlarger is typical of the broad Federal line, which includes nine different models from 35 mm. to 4 x 5 in size, at prices ranging from $39.75 to $129.50, lens included. Ask your dealer to show you.

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REX REFLEX w tel. lenses	199.50
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KALART PRESS Camera 3¼ x 4¼ f4.5 Raptar	199.50
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NEW PRODUCTS

(*Continued from page 38*)

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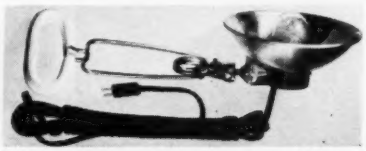
110 W. 32 ST., NEW YORK 1, N. Y.

C.O.C. Flash Extension Unit

The new Model PFSL C.O.C. Sidelight flash extension has a 15 ft. cord and a rubber covered clamp. The clamp



can be detached and the gun mounted on a tripod. It has a bulb ejector and extension outlet. Price, $6.95. For additional information and a free catalogue write:
CAMERA OPTICS MFG. CORP.
101 W. 47 ST., NEW YORK 36, N. Y.

New Agency For Canon IV Conversion

A new official Canon Service Agency for the free conversion of Canon IV cameras to Model IV-S2 has been named by the importers. The conversion, which involves the installation of zero-second delay electronic flash synchronization, will now be handled by Professional Camera Repair Service, 480 Lexington Ave., New York, N.Y. They replace the temporary agency designated in an earlier announcement (see MODERN PHOTOGRAPHY, March, 1953, p. 23). Owners of registered Canon IV's should write to the new agency before sending their cameras, which must be forwarded postage prepaid. For more information write:
BALFOUR, GUTHRIE & CO., LIMITED
67 WALL ST., NEW YORK 5, N.Y.

Polaroid's 16 page booklet describing their new Pathfinder camera and accessories is now available free of charge from: *Polaroid Corporation, Dept. PIB, Cambridge 39, Mass.*

G-E #5, 5B, 6, 6B and SM midget flashbulbs are now available in a new 12-lamp carton containing three packs of four bulbs each. The new packaging, which replaces the familiar eight-lamp carton, permits convenient purchase of the bulbs by the 12-lamp carton or 4-lamp pack. Each pack has essential exposure data and bulb identification. For more information write: *General Electric, Lamp Division, Nela Park, Cleveland 12, Ohio.*

35MM INTERCHANGEABLE LENS LISTING

(*Continued from page 93*)

EXA, EXAKTA, CONTAX S, D, PENTACON, PRAKTICA, PRAKTIFLEX

600mm f/5.6 Fern-Kilar long focus. Mfr. Kilffitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Price to be announced.

640mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $725.

800mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $895.

1000mm f/6.3 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $1110.

DIAX Ia

35mm f/3.5 Xenagon wide angle. Mfr. Schneider, Germany. Distr. Penn Camera, 126 W. 32 St., New York 1, N. Y. Approximate price $49.50.

45mm f/3.5 Westar normal. Mfr. Westar, Germany. Distr. Penn Camera, 126 W. 32 St., New York 1, N. Y. Price on request.

45mm f/2.8 Xenar normal. Mfr. Schneider, Germany. Distr. Penn Camera, 126 W. 32 St., New York 1, N. Y. Price on request.

50mm f/2 Xenon normal. Mfr. Schneider, Germany. Distr. Penn Camera, 126 W. 32 St., New York 1, N. Y. Price on request.

90mm f/3.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Penn Camera, 126 W. 32 St., New York 1, N. Y. Approximate price $59.50.

DITTO

35mm f/3.5 Dittar wide angle with optical viewfinder. Mfr. Sarebar, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $35.

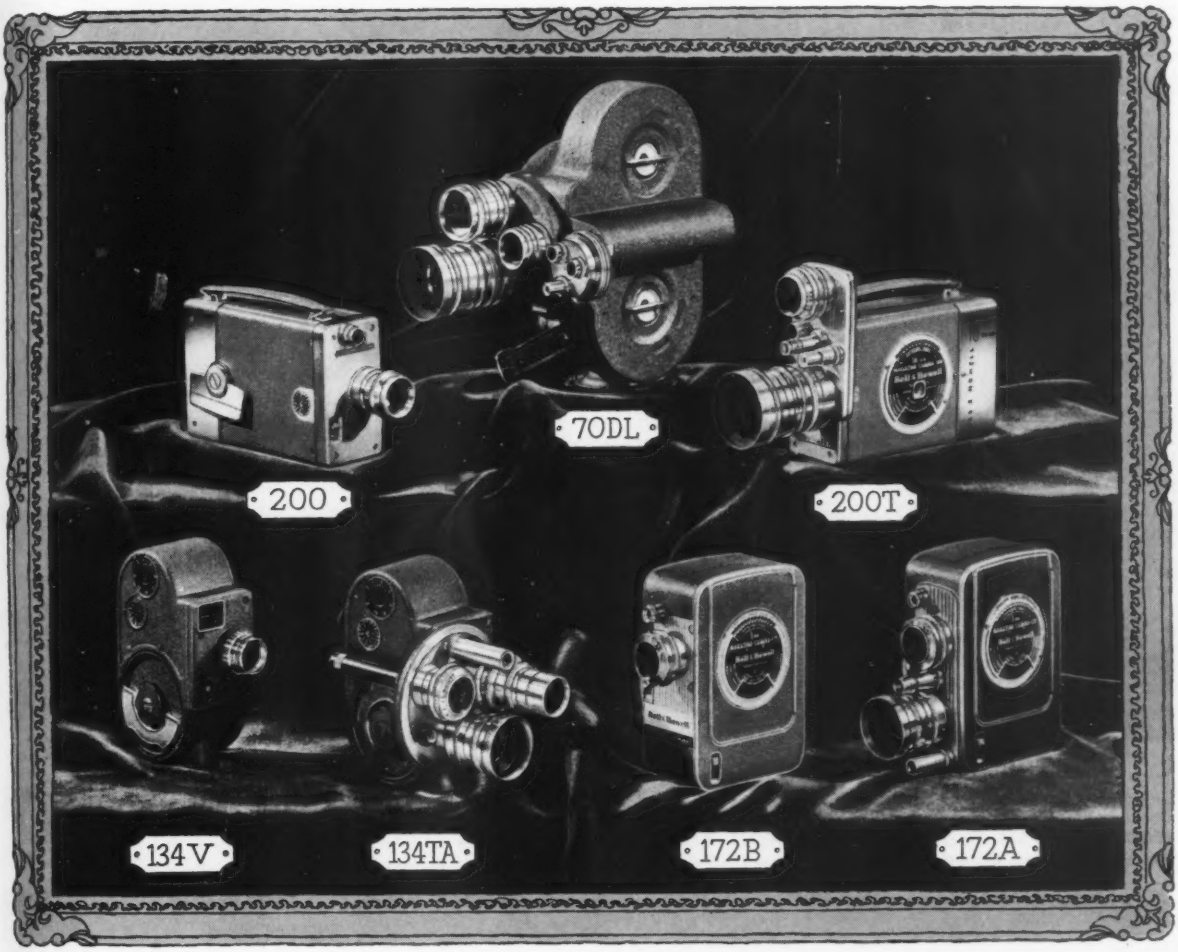
50mm f/2.8 Dittar normal. Mfr. Sarebar, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Price on request.

70mm f/4.5 Dittar long focus with optical viewfinder. Mfr. Sarebar, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $37.50.

105mm f/6.3 Dittar long focus with optical viewfinder. Mfr. Sarebar, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $45.

(*Continued on page 102*)

Quality runs in this family



7 ways to make movies at their very best!

The Cameraman's "16"—known the world over as the 70DL, this famous 16mm spool-loading movie camera is the choice of advanced amateurs and professionals. Many exclusive Bell & Howell features . . . a superb instrument for the serious movie maker. 70DL—$365.50 with 1" f/1.9 lens only.

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Low-cost "8's"—for the movie-maker on a budget, Bell & Howell cameras prove quality needn't be sacrificed for economy. Choice of spool- or magazine-loading . . . single lens or turret models. 134V—$89.95; 134TA—$129.95 with ½" f/2.5 lens only; 172B—$134.95; 172A—$164.95 with ½" f/2.5 lens only.

Bell & Howell makes it fun to make movies

"I tried it myself"

WHY NOT make the most of your camera by shooting at the angle which suits your subject? Just because your camera has one type of viewfinder there is no reason to take all pictures from eye or waist-level height. There'll be times when you want to emphasize height as in the shot of the dancer shown here. You can do it merely by crouching down and exposing from a lower angle. A higher than eye-level angle will diminish your subject's size. It is useful when you want to stress the smallness of a child or other subject as many-time winner Bill Jerig did, below *at right.*

There are few rules to MODERN's monthly contest. It is limited to black-and-white prints but they may be of any size and on any type of paper. Be sure to put all technical data on the back of each print, along with your name and address. Include return postage if you want us to return prints we cannot use. All pictures are considered for use elsewhere in the magazine. Send them to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.

THIRD PRIZE $10. Here's a case where framing helped point up an attractive face. Cecil L. Harrison of Santa Barbara, Cal., used a Graphic View camera at f/11 and 1/50 sec.

SECOND PRIZE $15. Hats off to Daniel E. Sisto of Woodside, N. Y., for this amusing July 4th gag shot. Subject is his boxer dog Negus. One flashbulb was bounced off ceiling while Sisto shot with Speed Graphic at f/8 and 1/25 second.

MODERN PHOTOGRAPHY'S MONTHLY CONTEST

FIRST PRIZE $25

SECOND PRIZE $15

THIRD PRIZES $10

$25 FIRST PRIZE goes to Martin D. Koehler of River Grove, Ill., for this well-composed shot of a dancer in motion. Reflection from sand softened the shadow areas. Camera: Graflex. Exposure: f/8, 1/250 second, K-2 filter.

THIRD PRIZE $10. These children were caught at a revealing moment by Ira Latour, APO, N. Y., when he made "Locked Door in Heidelberg Castle." He used a Rolleiflex at f/5.6 and 1/100 sec.

THIRD PRIZE $10. William Jerig of Corona, N. Y., made nice use of light and shadow to highlight the water's action and the boy's relationship to it. Rolleicord camera. Exposure, f/8, 1/300 sec.

summer DOs and DON'Ts

Nineteen ways to avoid ruining your camera, film, accessories, bank account and disposition.....by W. C. Ball

PHOTOS BY LEW MERRIM EXCEPT AS NOTED

DON'T store films and paper in the top of a closet. It may be as much as 15 degrees cooler on the floor. Remember, hot air rises; heat ruins paper, film.

DO keep films, particularly color, cool and dry, but not frozen. Your wife will *love* this. Remove to room temperature before use to avoid condensation.

DON'T stand around in the bright sunlight with the dark slide out of your cut film holder. Even the best holders may leak light a little, fog the film.

DO flip the dark slide as soon as it's pulled, insert just the very end into the holder to cut down danger of fogging. Shoot, push slide in the rest of the way.

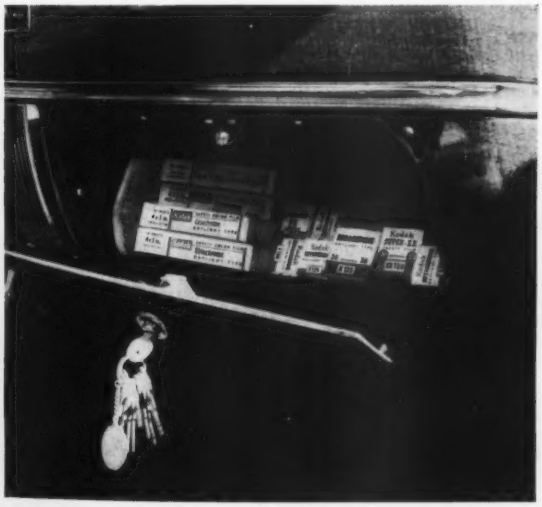
IF YOU COULD set out on counters all the cameras, film and other photographic equipment which will be ruined this summer, it would look like the world's biggest photo store. Some accidents are unavoidable. After all, a certain number of people are going to fall out of boats, trip on things, get chased over fences by dogs, bulls, goats or amorous youths. And, if they happen to be carrying cameras when these events take place, plenty of damage can be done to the photographic as well as the physical equipment. So, here are a few precautions. *Do* use a neckstrap, always, and unless it's a heavy camera keep it around your neck. *Don't* let the camera dangle carelessly from one shoulder. *Do* keep a lens cap on except when actually taking pictures, particularly when wind is blowing dust and sand. *Don't* constantly polish your lens with a shirt-tail. *Do* keep fingerprints, sweat, and rain off the lens, remove any dust with a lens brush. *Don't* aim the grid of your photo-electric exposure meter at the sun, unless you feel you don't need it anymore. *You will find some more Do's and Don'ts on page 104.*

J. J. STEINMETZ

DON'T leave your camera uncovered on the beach. This one was on a towel but look what happened when little darling started building sand castles!

J. J. STEINMETZ

DO wrap your camera in some protective plastic, such as a small vegetable bag, keep it in the shade. Sand, sun, sea air are murderous for camera works, finish.



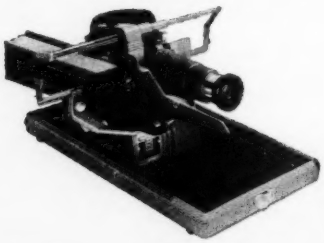
DON'T pack your valuable color or black-and-white films into the glove compartment or trunk. It may get hot enough in there to damage a camera lens.

DO carry films in one of those glass wool insulated lunch bags. They cost less than one ruined box of color film. Keep the bag on the floor or seat of the car.

will you remember

ten years from now?

Your priceless memories of life's great moments sparkle forever in glorious color—life has no richer reward!



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35MM INTERCHANGEABLE LENS LISTING

(*Continued from page 96*)

DITTO

125mm f/2.3 Pantachar long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approx. price $195.

150mm f/2.3 Pantachar long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $275.

150mm f/1.8 Pantachar long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $345.

300mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approx. price $195.

400mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $245.

500mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $395.

640mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $725.

800mm f/5 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $895.

1000mm f/6.3 Fernbild long focus. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $1,100.

FOCA

28mm f/6.3 Oplar extreme wide angle. Mfr. Foca, France. Distr. Willoughbys, 110 W. 32 St., New York 1, N.Y. Approximate price $98.50.

35mm f/3.5 Oplar wide angle. Mfr. Foca, France. Distr. Willoughbys, 110 W. 32 St., New York 1, N.Y. Approximate price $99.50.

50mm f/2.8 Oplar normal. Mfr. Foca, France. Distr. Willoughbys, 110 W. 32 St., New York 1, N.Y. Price on request.

50mm f/1.9 Oplarex normal. Mfr. Foca, France. Distr. Willoughbys, 110 W. 32 St., New York 1, N.Y. Price on request.

90mm f/3.5 Oplar long focus. Mfr. Foca, France. Distr. Willoughbys, 110 W. 32 St., New York 1, N.Y. Approximate price $122.50.

135mm f/4.5 Oplar telephoto. Mfr. Foca, France. Distr. Willoughbys, 110 W. 32 St., New York 1, N.Y. Approximate price $139.50.

FUTURA S, P, AND STANDARD

Lenses listed for model S all couple to rangefinder, and fit model S only. Lenses for Standard require 5mm spacer ring for use with model P. All normal lenses couple to rangefinders of respective cameras.

35mm f/4.5 Ampligon wide angle. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Approximate price $77.75 for S; $67.50 for Standard and P.

45mm f/3.5 Futar normal. Fits model P only. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Approximate price $24.80.

50mm f/2.8 Elar normal. Fits Standard model only. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Approximate price $36.50.

50mm f/2 Evar normal. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Approximate price $69.25 for S; $59.25 for Standard and P.

50mm f/1.5 Frilon normal. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Approximate price $125.60 for S; $110 for Standard and P.

70mm f/1.5 Frilon long focus. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Approximate price $189.50 for S; $174.50 for Standard and P.

75mm f/3.8 Telefutar long focus. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Approximate price $82.50 for S; $69.75 for Standard and P.

90mm f/5.6 Tele-Elor telephoto. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Price to be announced.

100mm f/5.6 Telefutar telephoto. Mfr. Futura, Germany. Distr. Futura Camera Corp. of America, 32 W. 20 St., New York 10, N. Y. Price to be announced.

LEICA

Also accepts lenses listed for Aplax, Canon and Leotax.

28mm f/6.3 Hektor extreme wide angle. Mfr. Leitz, Germany. Distr. E. Leica Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $102.

(*Continued on page 110*)

Versatility?

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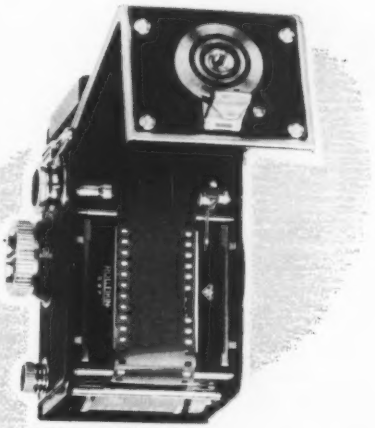

★ **35 mm film? *Yes!***

★ **Cut film or plates? *Yes!***

★ **120 film? *Of course!***

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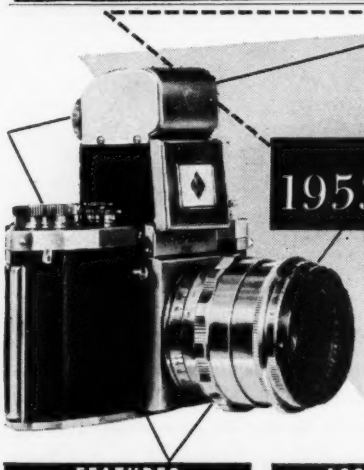

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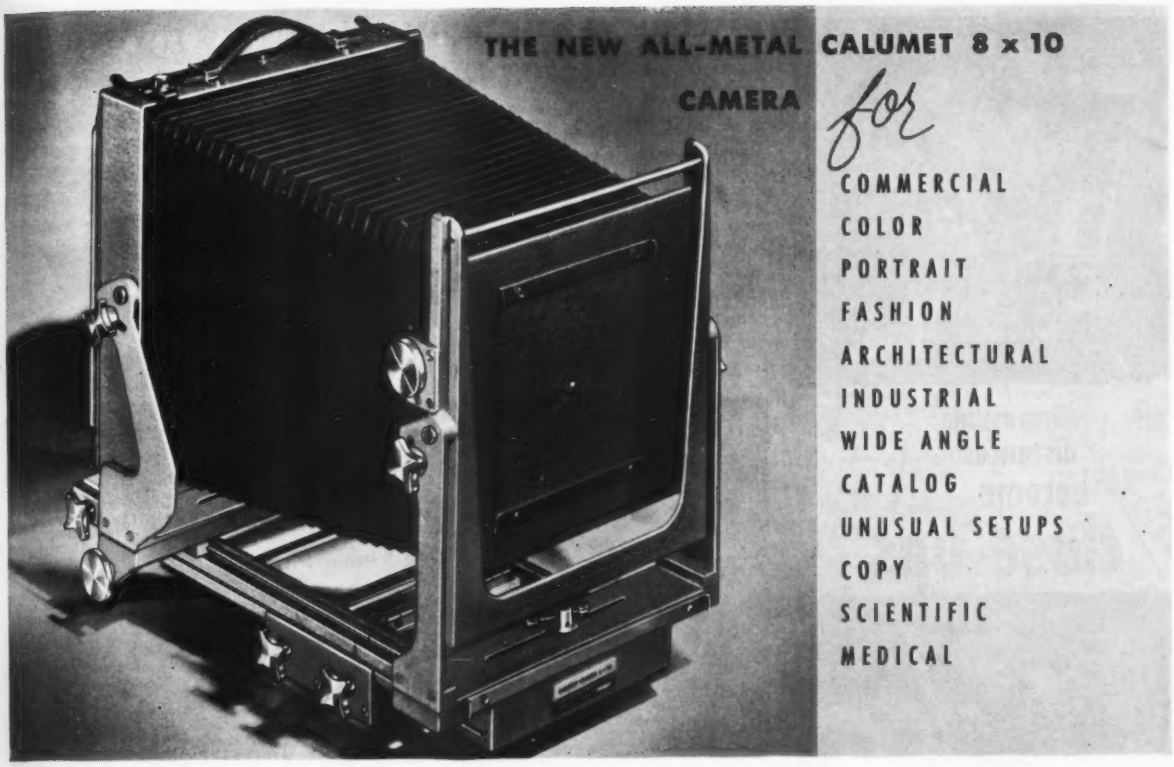
DO'S AND DON'TS

(*Continued from page 101*)

DON'T load your camera in the bright sunlight, in the manner of the young lady *above*. No matter how careful you are, light may leak in around the paper, fog the film. DO get in the shade of a car, wall or tree, or turn to cast your own shadow, work in it while loading.

DON'T leave the camera lying in the sun, lens up and uncovered. If it has a cloth focal plane shutter the lens may gather the sun's rays, burn a neat hole in the curtain. Besides, who knows what's likely to drop from the sky onto that lens!

DO wipe off your camera with a dry cloth or face tissue if it has been dampened by spray of any kind. Worst of all is salt water. Even the air at sea is corrosive. DO inspect your camera daily, keep it clean, exercise the shutter and all moving parts so they won't deteriorate from inactivity.—THE END



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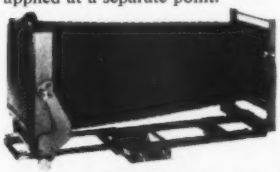

Double extension track an integral part of camera, allows 31" bellows draw at full extension. Sliding tripod block at center of gravity.

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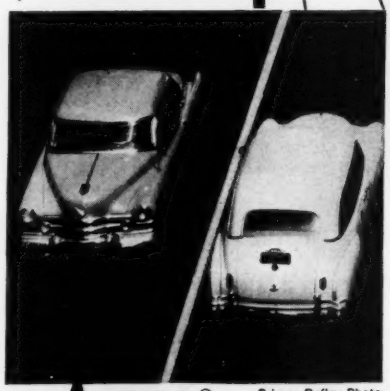

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Primar Reflex Photo Astro 640 mm. lens taken simultaneously by Hans Namuth

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HISTORY OF THE 35MM

(*Continued from page 76*)

camera. Barnack had shown him, back in 1921, the crude sheet-metal experimental model. It seemed insignificant.

At first the new Leica lay unused on his desk. Almost reluctantly he tried it out, and found to his delight that it suited him exactly. He began to experiment with the tiny camera, which seemed almost like a toy beside his 18 x 24cm camera—the Continental equivalent of our 8 x 10. He found that he could enlarge the tiny negatives to 16 x 24 inches.

Oskar Barnack, inventor of the Leica.

Wolff's big prints were exhibited first throughout Germany and then abroad. They, more than any other kind of advertising, convinced the world that the Leica was a practical camera. The exhibitions were followed by books.

Today, the photographs of Paul Wolff, who died in 1951, do not seem extraordinary. He never took a picture unless the subject was "picturesque." Pictorial clichés abound in his work: sun-tanned German Fraüleins toss balls on the beach; blond youths ride horseback on the sands. But put aside æsthetic judgment, put yourself back twenty years, and you will marvel at the technical quality of the photographs.

The fine-grain problem

Even a small print from a 35mm negative is an enlargement of many diameters. To blow up five, ten, twenty times was the exception before the 35mm became popular, and there was no need of considering extremely fine grain. Moderate fine-grain developers had been formulated for processing motion-picture film, but these did not give satisfactory results with the film available.

The first film made especially for the 35mm camera was Perutz Special Leica Ortho Cine Film. It was advertised in 1929 as having "an exceptional fineness of grain, which makes it possible to enlarge the small Leica negatives to 20 x 14 inches." In 1933 Kodak Panatomic film was announced to "give 12 to 15 times

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enlargements with no difficulty." The speed was low; in 1938 both Agfa-Ansco and Kodak brought out films of greater speed with minor increase in grain.

But the boom of fine-grain film came relatively late in the history of the 35mm camera. The lack of this product, and the unwillingness of photofinishers to master the technique of fine-grain development, appear to have inhibited the growth of the Ansco Memo camera—the first American 35mm camera to gain general acceptance.

The Memo—introduced in 1925—was a box camera which took 50 negatives each ¾ x 1 inch on 35mm film.

Ansco made only very modest claims

The Ansco Memo box camera of 1925.

for the Memo—they recommended enlarging only to 2¼ x 3¼ inches and stated that it was "not designed to displace the larger cameras but rather to supplement them."

Large aperture lenses

At the very time that the first successful 35mm cameras were becoming popular, large-aperture lenses were first made generally available. In 1925 the Ermanox camera with an f/1.8 Ernostar lens of 3⅜-inch focal length was announced; it was with this camera, which took plates 2⁵⁄₁₆ x 1¾ inches, that Dr. Erich Salomon took the first of his series of available-light photographs of celebrities which, because of their informality, so impressed a London editor that he called them "candid portraits." The name stuck—despite the fact that ever since the days of David Octavius Hill photographs of people had been taken which, in their disarming frankness, were as "candid" as anything made with a large-aperture lens at short exposures under artificial light. Not until 1927 were the fast lenses fitted to the Leica, and that wasn't by Leitz. Hugo Meyer advertised a "multi-exposure focal-plane camera"—from their photograph clearly a Leica—with an f/1.5 lens fitted to it.

(*Continued on page 108*)

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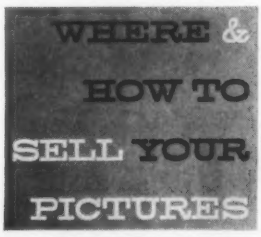

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HISTORY OF THE 35MM

(*Continued from page 107*)

In 1929 the same firm offered three f/1.5 Plasmat lenses for the Leica, of 3½, 4¾, and 6-inch focal length, and offered to modify the Model A camera to accept them. "Finders and lenses can be easily removed and the camera carried as a pocket camera with the [Leitz] f/3.5 lens only in position."

In the following year Barnack made the first alteration to his camera, and the firm announced "The new model of the famous Leitz Leica camera now available with interchangeable lenses." A choice of four focal lengths was offered: a 35mm wide angle; an f/2.5, 50mm; a 90mm and a 135mm.

The coupled rangefinder

Thus there remained only the addition of a coupled rangefinder to bring the 35mm camera to its present form. Back in 1916 Kodak had fitted a rangefinder to the 3-A Special Autographic folding camera; it was fitted on the sliding bed of the camera, just beneath the lens board. To focus, one simply moved the lens until the split image seen on a ground glass became whole. In the February, 1932, issue of the trade magazine *Photographische Industrie*, Model II Leica was described. It was almost identical to Model A. Beside the view finder was a second peepsight. Through it two magnified images of part of the scene could be viewed. By moving the lens, they could be made to coincide. At this point, the lens was in exact focus.

In the March issue of the same magazine another 35mm camera was described: the Contax, introduced by Zeiss in Leipzig, Germany.

This camera was, in many ways, similar to the Leica II. It was loaded with short lengths of 35mm film, it had interchangeable lenses, in a wide range of focal lengths from $1\frac{3}{16}$ to 7 inches, the focal plane shutter was cocked by the mechanism that wound on fresh film, and the lens mount was coupled with a rangefinder. Certain details were different, and photographers still will argue about the advantages of a focal-plane shutter made of metal instead of fabric, of a bayonet catch lens mount instead of the conventional threaded one, of focusing by a knob instead of by turning the lens itself. To all intents the two cameras were identical. Both were—and still are!—precision instruments, which will yield remarkable results if they are respected.

Their simultaneous appearance twenty-one years ago marks the beginning of modern miniature-camera photogra-

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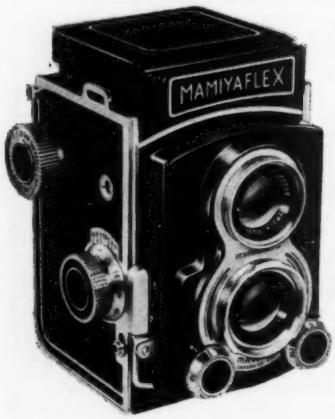

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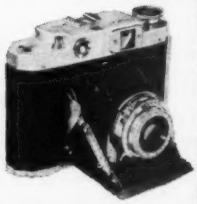

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phy. For a few short years the cameras enjoyed a great wave of popularity. Photographers everywhere found the technical problems of maintaining fine grain without loss of speed, and the making of huge enlargements, an absorbing pursuit. The "candid camera" craze swept the world in the 1930's.

What happened next?

During these years a host of 35mm cameras appeared. Manufacturers made extravagant claims that the 35mm camera was the universal camera. There was nothing—they said—which it could not do. It was the camera of the future.

Then, just as more of these new cameras were being introduced, the 35mm camera lost favor. Magazine editors started to demand more fully-detailed pictures than were obtained by the miniature camera. Synchronizers were designed for setting off several flashbulbs at the instant the lens was opened, and "synchroflash photography," as it was called, replaced shooting by available light. When World War II began, only a handful of 35mm photographs appeared in the national magazines.

It is hardly an exaggeration to state that the 35mm camera was kept alive by the amateur. The introduction of Kodachrome film gave the camera special popularity, and its economical film requirements gave it an advantage over other cameras when wartime shortages placed a premium on film.

The post-war situation

Not until the war was over did the situation really begin to change. German patents became public property, and manufacturers in every country made almost exact imitations of the principal types of cameras. To the surprise of the world, Japan—never seriously considered as the producer of quality goods—began to manufacture precision cameras and lenses that proved to be excellent. When natural-light photography came into style again with magazine photographers, the 35mm camera acquired far greater popularity than it had possessed in earlier years prior to World War II.

Now there are more 35mm cameras than ever before. A greater percentage of them feature coupled rangefinders. And a record number of interchangeable lenses are available for a large number of cameras (*see story on page 48*).

Since the invention of the Leica 39 years ago, photographers have learned that the 35mm camera is a specialized tool with its own picture-making techniques. Equipped with rangefinder, interchangeable lenses, and other accessories, it is capable of everything from photo-journalism to medical close-up photography.—THE END.

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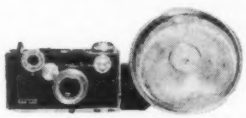

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35MM INTERCHANGEABLE LENS LISTING

(*Continued from page 102*)

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28mm f/3.3 Berthiot extreme wide angle. Mfr. Berthiot, France. Distr. Camera Specialty Co., 50 W. 29 St., N. Y. 1, N. Y. Approx. price $99.50.

35mm f/3.5 Nikkor wide angle. Mfr. Nippon Kogaku KK Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Calif. Approx. price $99.75.

35mm f/3.5 Orthostigmat wide angle. Mfr. Steinheil, Germany. Distr. Camera Specialty Co., 50 W. 29 St., New York 1, N. Y. Price upon request.

35mm f/3.5 Rojar wide angle. Mfr. Zeika, Japan. Distr. Interstate Photo Supply Corp., 28 West 22 St., New York 10, N. Y. Approximate price $79.95.

35mm f/3.5 Summaron wide angle. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $102.

35mm f/2.8 Heligon wide angle. Mfr. Rodenstock, Germany. Distr. Alfa Photo Corp., 303 W. 42 St., New York 36, N. Y. Approximate price $108.

35mm f/2.8 Xenogon wide angle. Mfr. Schneider, Germany. Distr. Burleigh Brooks Co., 10 W. 46 St., New York 36, N. Y. Approximate price $95.66.

35mm f/2.5 Retrofocus wide angle. Mfr. Angenieux, France. Distr. Camera Specialty Co., 50 W. 29 St., New York 1, N. Y. Approximate price $99.50.

35mm f/2.5 Nikkor wide angle. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Calif. Approximate price $169.50.

50mm f/3.5 Elmar normal. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $68.

50mm f/2 Nikkor normal. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Calif. Approximate price $142.

50mm f/2 Summicron normal. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $183.

50mm f/2 Summitar normal. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $173.40.

50mm f/1.5 Nokton normal. Mfr. Voigtländer, Germany. Distr. Willoughbys, 110 W. 32 St., New York 1, N. Y. Approximate price $185.

50mm f/1.5 Summarit normal. Mfr. Leitz, Germany. Dist. E. Leitz, Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $224.40.

50mm f/1.4 Nikkor normal. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Calif. Approximate price $233.

85mm f/2.8 Culminar long focus. Mfr. Steinheil, Germany. Distr. Camera Specialty Co., 50 W. 29 St., New York 1, N. Y. Approximate price $84.50.

85mm f/2 Nikkor long focus. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Calif. Approximate price $189.50.

85mm f/1.5 Summarex long focus. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $442.

90mm f/4 Elmar long focus. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $112.20.

90mm f/4 Sola long focus. Mfr. Sun Optical, Japan. Distr. Photographic Importing and Distributing Corp., 67 Forest Rd., Valley Stream, N. Y. Approximate price $59.95.

90mm f/3.5 Kilar long focus. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Approximate price mounted for reflex housing $75.00. Coupled to rangefinder, $105.

90mm f/2.5 Angenieux Y1 long focus. Mfr. Angenieux, France. Distr. Camera Specialty Co., 50 W. 29 St., New York 1, N. Y. Approximate price $84.50.

90mm f/1.8 Angenieux P1 long focus. Mfr. Angenieux, France. Distr. Camera Specialty Co., 50 W. 29 St., New York 1, N. Y. Approximate price $149.50.

135mm f/4.5 Culminar long focus. Mfr. Steinheil, Germany. Distr. Camera Specialty Co., 50 W. 29 St., New York 1, N. Y. Approximate price $75.

135mm f/4.5 Hektor long focus. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $150.

135mm f/3.8 Kilar long focus. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Approximate price for use with reflex housing $90. To couple to rangefinder $120.

135mm f/3.5 Angenieux Y2 long focus. Mfr. Angenieux, France. Distr. Camera Specialty Co., 50 W. 29 St., New York 1, N. Y. Approximate price $75.50.

135mm f/3.5 Nikkor long focus. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Calif. Approximate price $157.75.

135mm f/3.5 Tele-Colinar telephoto. Mfr. Arco, Japan. Distr. Photographic Importing and Distributing Corp., 67 Forest Rd., Valley Stream, N. Y. Approximate price $66.95.

150mm f/3.5 Kilar long focus. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Approximate price for use with reflex housing $97.50. Add $10.80 for collar to mount on camera but not coupled to rangefinder.

150mm f/2.3 Pantachar long focus with reflex housing. Mfr. Astro., Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $425.

150mm f/1.8 Pantachar long focus with reflex housing. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $495.

200mm f/4.5 Telyt telephoto with reflex housing. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $258.

300mm f/5 Fernbild long focus with reflex housing. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $345.

300mm f/5.6 Tele-Kilar telephoto for use with reflex housing. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp. 235 Fourth Ave., New York 3, N. Y. Approximate price $130. Add $10.80 for collar to mount on camera but not coupled to rangefinder.

400mm f/5 long focus. With reflex housing. Mfr. Astro, Germany. Distr. Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N.Y. Approximate price $319.50.

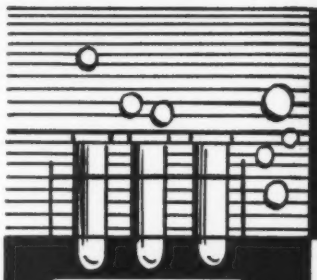
400mm f/5 Fernbild long focus with reflex housing. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $395.

400mm f/5.6 Fern-Kilar long focus. For use with reflex housing. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Approximate price $240. Add $10.80 for collar to mount on camera but not coupled to rangefinder.

400mm f/5 Telyt telephoto with reflex housing. Mfr. Leitz, Germany. Distr. E. Leitz Inc., 468 Fourth Ave., New York 16, N. Y. Approximate price $552.

600mm f/5.6 Tele-Kilar telephoto. Mfr. Kilfitt, Germany. Distr. Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Approximate price to be announced.

(*Continued on page 112*)



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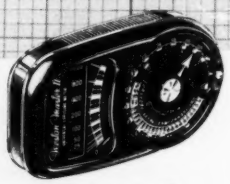

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35MM INTERCHANGEABLE LENS LISTING

(*Continued from page 111*)

LEICA

640mm f/5 Fernbild long focus with reflex housing. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $875.

800mm f/5 Fernbild long focus with reflex housing. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $1050.

1000mm f/6.3 Fernbild long focus with reflex housing. Mfr. Astro, Germany. Distr. Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. Approximate price $1250.

LEOTAX III B

Also accepts lenses listed for Canon and Leica.

40mm f/3.5 Zuiko wide angle. Mfr. Olympus, Japan. Distr. General Photographic Supply Co., 136-138 Charles St., Boston 14, Mass. Approximate price $59.95.

50mm f/1.5 Zuiko normal. Mfr. Olympus, Japan. Distr. General Photographic Supply Co., 136-138 Charles St., Boston 14, Mass. Price on request.

90mm f/4 Zuiko long focus. Mfr. Olympus, Japan. Distr. General Photographic Supply Co., 136-138 Charles St., Boston 14, Mass. Approximate price $51.95.

135mm f/3.5 Zuiko long focus. Mfr. Olympus, Japan. Distr. General Photographic Supply Co., 136-138 Charles St., Boston 14, Mass. Approximate price $59.95.

GAMMA

Accepts lenses listed for Canon, Leotax and Leica.

MIRROR OPTICS TELEPHOTO LENSES

Available for all 35mm cameras that have interchangeable lenses. Write manufacturer for special fitting charges.

1000mm f/8 Mirrotel telephoto. Mfr. Wollensak, U. S. A. Distr. Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N. Y. Approximate price $1600.

1000mm f/8 Reflectar telephoto. Mfr. Zoomar, Inc., U. S. A. Distr. Zoomar, Inc., 55 Seacliff Ave., Glen Cove, N. Y. Approximate price $1500.

2000mm f/14 Mirrotel telephoto. Mfr. Wollensak, U. S. A. Distr. Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N. Y. Approximate price $2000.

2000mm f/15 Reflectar telephoto. Mfr. Zoomar, Inc., U. S. A. Distr. Zoomar, Inc., 55 Seacliff Ave., Glen Cove, N. Y. Approximate price $2000.

NIKON

Also accepts lenses listed under Contax I, II, IIa, III, IIIa with adjustments.

35mm f/3.5 Nikkor wide angle. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Cal. Approximate price $89.50.

35mm f/2.5 Nikkor wide angle. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Cal. Approximate price $154.

50mm f/2 Nikkor normal. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Cal. Approximate price $107.

50mm f/1.4 Nikkor normal. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Cal. Approximate price $154.

85mm f/2 Nikkor long focus. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Cal. Approximate price $175.50.

85mm f/1,5 long focus Nikkor. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Cal. Approximate price $325.

135mm f/3.5 Nikkor long focus. Mfr. Nippon Kogaku KK, Japan. Distr. Nikon Camera Co., 25 California St., San Francisco 11, Cal. Approximate price $145.

PROMINENT

24mm f/5.8 Ultragon extreme wide angle with reflex housing. Mfr. Voigtländer, Germany. Distr. Willoughbys, 110 W. 32 St., New York 1, N. Y. Price to be announced.

50mm f/2 Ultron normal. Couples to rangefinder. Mfr. Voigtländer, Germany. Distr. Willoughbys, 110 W. 32 St., New York 1, N. Y. Price on request.

50mm f/1.5 Nokton normal. Couples to rangefinder. Mfr. Voigtländer, Germany. Distr. Willoughbys, 110 W. 32 St., New York 1, N. Y. Price on request.

100mm f/5.5 Telomar telephoto with reflex housing. Mfr. Voigtländer, Germany. Distr. Willoughbys, 110 W. 32 St., New York 1, N. Y. Approximate price $120.75.

150mm f/5.5 Telomar telephoto. Mfr. Voigtländer, Germany. Distr. Willoughbys, 110 W. 32 St., New York 1, N. Y. Price to be announced.

RECTAFLEX

35mm f/2.5 Retrofocus wide angle. Mfr. Angenieux, France. Distr. Director Products Corp., 570 Fifth Ave., New York 36, N.Y. Approximate price $140.08.

50mm f/2 Xenon normal. Mfr. Schneider, Germany. Distr. Director Products Corp., 570 Fifth Ave., New York 36, N.Y. Price on request.

90mm f/2.5 Angenieux long focus. Mfr. Angenieux, France. Distr. Director Products Corp., 570 Fifth Ave., New York 36, N.Y. Approximate price $162.50.

105mm f/4.5 Mini-Tel long focus. Mfr. Elgeet, U.S.A. Distr. Director Products Corp., 570 Fifth Ave., New York 36, N.Y. Approximate price $65.40.

135mm f/3.5 Angenieux long focus. Mfr. Angenieux, France. Distr. Director Products Corp., 570 Fifth Ave., New York 36, N.Y. Approximate price $145.80.

300mm f/5.6 Tele-Kilar telephoto. Mfr. Kilfitt, Germany. Distr. Director Products Co., 570 Fifth Ave., New York 36, N.Y. Approximate price $200.

400mm f/5.6 Tele-Kilar telephoto. Mfr. Kilfitt, Germany. Distr. Director Products Co., 570 Fifth Ave., New York 36, N.Y. Approximate price $250.

600mm f/5.6 Tele-Kilar telephoto. Mfr. Kilfitt, Germany. Distr. Director Products Corp., 570 Fifth Ave., New York 36, N.Y. Approximate price $750.

ROBOT

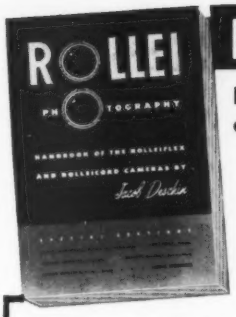
30mm f/3.5 Xenagon wide angle. Mfr. Schneider, Germany. Distr. Intercontinental Marketing Corp., 251 Fourth Ave., New York 10, N.Y. Approximate price $99.50.

38mm f/2.8 Xenar normal. Mfr. Schneider, Germany. Distr. Intercontinental Marketing Corp., 251 Fourth Ave., New York 10, N.Y. Approximate price $82.50.

40mm f/1.9 Xenon normal. Mfr. Schneider, Germany. Distr. Intercontinental Marketing Corp., 251 Fourth Ave., New York 10, N.Y. Approximate price $117.50.

75mm f/3.8 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Intercontinental Marketing Corp., 251 Fourth Ave., New York 10, N.Y. Approximate price $110.50.

150mm f/4.5 Tele-Xenar telephoto. Mfr. Schneider, Germany. Distr. Intercontinental Marketing Corp., 251 Fourth Ave., New York 10, N.Y. Approximate price $157.50.



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Technical Data For WHAT'S IN A POSE?

The First Twelve Months

P. 68, Elizabeth Hibbs: Rolleiflex, 1/50, f/8. Two No. 2 floods, high. Each at 45 degree angle to child.
P. 69, Elizabeth Hibbs: Rolleiflex, 1/250, f/22. Two No. 5 G.E. flashbulbs. One bounced off background, the other placed high at right.

From 1-2 Keep It Natural

Top, p. 70, Ruth Bushman: Graflex, 1/60, f/5.6. Photofloods.
Bottom, p. 70, Phoebe Dunn: Ciro-Flex, 1/50, f/5.6. Three No. 1 photofloods.
Top, p. 71, Doris Pinney, Rolleiflex, 1/100 second at f/8.
Bottom, p. 71, Doris Pinney, Rolleiflex. One electronic flash bounced off wall. Camera at 1/100, f/5.6.

Shoot the Child 3-6 In Action

Top left, p. 72, Elizabeth Hibbs: Speed Graphic, 1/100 f/11. One No. 5 G.E. flashbulb held overhead.
Top right, p. 72, Ruth Bushman: Rolleiflex, 1/50, f/8. Photofloods.
Bottom, p. 72, Suzanne Szasz; Rolleiflex, 1/100 second at f/4.
Top left, p. 73, Doris Pinney: Graflex, open flash, f/28; 3 electronic flash units bounced off walls, ceiling.
Top right, p. 73, Doris Pinney: Rolleiflex; 2 electronic flash units. One bounced off wall, other off ceiling.
Bottom, p. 73, Jacques Lowe: Contax II, 50mm Nikkor lens, 1/25, f/5.6. Indoors by existing light.

From 7-12 Share Their Interests

Top, p. 74, Benn Mitchell: Rolleiflex, tripod, 1/25, f/11, late afternoon.
Bottom, p. 74, Ruth Bushman: Graflex, 1/60, f/5.6. Backlight from window, plus No. 2 flood for fill in.
P. 75, Doris Pinney: Rolleiflex, 1/100 second at f/11.

photo contest

7TH ANNUAL INT. (CHICAGO, ILL.) ZOO PHOTO CONTEST AND EXHIBIT.

Closes September 15. Exhibit, October 1-30. Open to everyone. Subjects: any wild mammal, bird or reptile living in a recognized zoo anywhere. Monochrome prints (8 x 10 mounted 16 x 20 only unless from abroad) and color transparencies accepted. Prizes: $50, $25, and $10, plus 20 $5. Honorable Mentions. Write Photo Contest, Chicago Zoological Park, Brookfield, Ill.

new photo books

EXPOSURE METERS—AND PRACTICAL EXPOSURE CONTROL, by J. F. Dunn, 260 pages, with over 100 illustrations. The Fountain Press, London, Publisher. Available through Rayelle Foreign Trade Service. Price $7.75.*

Since light is fundamental in making the negative, the problem of correct exposure has been with us as long as photography has existed. The introduction of the photo-electric exposure meter seemed to offer an objective and foolproof solution. The sad experience of many users of these meters showed that considerable judgment must be applied in using their readings. J. F. Dunn, an ardent photographer with an engineering background, became deeply interested in the problem of exposure measurement. The full exploration of this problem culminated in the writing of this volume. The result is a manual on exposure meters and exposure control that should be on every serious photographer's book shelf.

The book begins with a detailed explanation of emulsion characteristic curves. The utility of arithmetic and logarithmic ordinates are compared. The problem of correct exposure is shown to be inseparable from the characteristics of the positive printing medium. This leads to the conclusion that good tone reproduction in the print requires general use of the toe of the characteristic curve of the emulsion. The photographic illustrations throughout the book are pertinent.

The problems of exposure are broken into two divisions: still monochrome photography, and motion picture and color photography. Requirements for correct exposure in each division are described.

Exposure estimating devices, from simple tables to the advanced S.E.I. photometer (devised by the author) are critically evaluated. Well constructed exposure tables (such as our ASA computer), when used in clearly defined conditions, are accurate enough to check photo-electric meters. In fact they are far superior to the extinction meters which have fundamental defects.

The chapters describing the theory, construction, and use of integrating or reflection light meters and incident meters are particularly worthwhile. Integrating meters, improperly used, probably account for the poor results of many users. The author describes methods of obtaining a high degree of accuracy with this type of meter.

Differences between incident and reflection light meter protagonists are resolved equitably: "The two main groups of photo-electric meters are not merely alternatives to one another but rather are complementary, the integrating meter having its main applications in still monochrome (negative-positive) work and the incident light meter in motion picture and colour (reversal and negative-positive) work."

A large part of the experimental data in the book was collected by the use of the S.E.I. photometer. This fabulous device is able to make a precise and selective measurement of any part of the subject (angle of acceptance ½ degree) *from the camera position.* The construction and application of this photometer is fully described.

Excessive use of footnotes and subdivision classifications of subject matter make the book somewhat difficult to follow.—CHARLES HELLMAN

Mr. Hellman is a physicist, photographic consultant, teacher, and frequent contributor to MODERN.

*** Can be purchased from MODERN PHOTOGRAPHY Book Dept., 251 4th Ave., N.Y.C. See advertisement on page 119.**

photo contest

ANSCO COLOR SNAPSHOT CONTEST.

Closes September 30. Two classes: scenic and human interest. The 101 prizes include a new Ford, 2 round airtrips to Hawaii plus $100, $500 and $300 cash, photo equipment. Entry blanks available through photo dealers, or Ansco, Binghamton, N. Y.

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Paul F. Konecny

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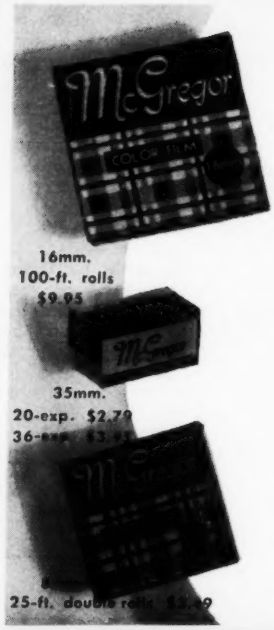

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FLOWERS

(*Continued from page 47*)

in varied strengths to correspond with those of the close-up lenses. *See photos opposite page.*

Single lens reflex cameras are most easily adapted to flower work. Any close-up lens placed over the camera lens will show the exact field of view since the viewing and taking is done through the same lens. In addition, bellows attachments which are most useful, or extension tubes can be used in place of close-up lenses. Those, however, require an increase in exposure. Tables of recommended exposure increases are obtainable on request from the manufacturer of the extension tubes or will be found on the bellows attachments.

With rangefinder cameras, other devices which act as close-up lenses but also adjust the rangefinder and viewfinder for near distances are available (*Illustration, opposite page*).

Going into a more expensive bracket you will find reflex housings and ground-glass copying devices. The reflex housings change your rangefinder camera into a single lens reflex instrument, while a ground glass device, such as a Speed-O-Copy, allows you to focus on a ground glass through your own lens, then replace the ground glass with the camera body.

Lighting. For most flower pictures, sunlight and softer, subdued daylight are fine. Clear sunlight is often harsh, throwing dark shadows. These can be eliminated by using white cardboard as a fill-in reflector on the shadow side. Cross lighting will emphasize the texture of petals and leaves. The beauty of light passing through flowers can be captured with backlight. A properly used exposure meter is a great help in determining exposures. If you don't have one, buy a Kodak Snapshot Photoguide and follow directions. But allow ½ stop larger opening for cross-lit shots and a full stop for back-lit ones.

Backgrounds. You can use plain white cardboard, or colored paper or cloth, or gray cardboard. A piece three feet square will usually be sufficient. As you'll discover, it is not always possible to find a flower growing with the right photographic background. You have two choices: you can cut the flower, and put it where you want it, or you can place your own simple background behind it.

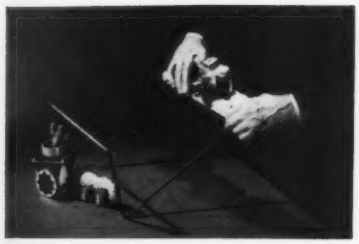
Tripod. It will often make your task easier to use a tripod, so that you can compose exactly and take an exposure without worrying about camera movement. But you can do a lot of photographing of nature subjects without ever thinking of a tripod.

Gadgets. Go to a florist's shop and for a few cents purchase some of the bendable wire that is used to make cor-

(*Continued on page 118*)

You can use a string with a knot on the end to measure subject distance.

Tape measures which mount on your camera clip are a bit more accurate.



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Spiratone Anglelenses correct parallax error, fit most twin lens reflexes.

Close-up devices which adjust rangefinder fit many popular 35mm makes.

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LIGHT SOURCE	EKTACHROME DAYLIGHT KODACHROME DAYLIGHT	KODACHROME A	EKTACHROME B	ANSCO DAYLIGHT	ANSCO TUNGSTEN
Direct Sunlight, mid-day, nearby subject	Skylight 1-A	Type A #85	#85-B	No filter needed	Conv. #11
Open Shade, clear, nearby subject	Skylight 1-A, or #81	Type A #85	#85-B	#UV-16	Conv. #11
Direct Sunlight, distant subject	Skylight #1-A	Type A #85	#85-B	#UV-15	Conv. #11 plus #UV-15
Daylight, cloudy or overcast, nearby subject	Skylight #1-A, or #81	Type A #85 plus Skylight #1-A or #81	#85-B plus Haze UV #2-A or #81	#UV-15 or #UV-16	Conv. #11 plus #UV-16
Daylight, cloudy or overcast, distant subject	Haze #1 or Haze UV #2-A	Type A #85 plus Haze #1 or Haze UV #2-A	#85-B plus #81 or #81-A	#UV-16 or #UV-17	Conv. #11 plus #UV-17
Late afternoon, brilliant sun, Southern climate	#2-D Flash or #82-A	Type A #85 plus #82-A	#85-B plus #82-A	#82-A	#UV-15
Photofloods (3400°K)	#80	No filter needed	#81A	#UV-15 plus Conv. #10	Conv. #11 plus #82-A
3200°K Lamps	#80 plus #82-A	#82-A	No filter needed	Conv. #10	No filter needed
All Photoflash except SM & SF)	#2D Flash	#81-C or #81-D	#81-D	#82-A	#UV-16
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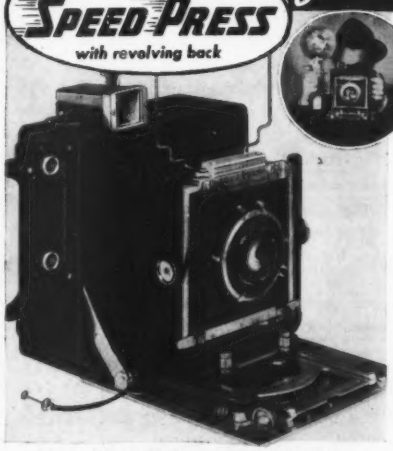

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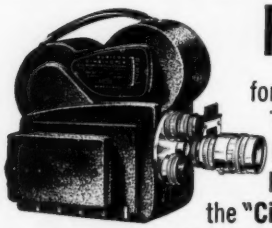

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FLOWERS

(*Continued from page 116*)

sages, flower arrangements, and floral pieces. It will come in handy for making a flower bend the way you want it to.

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Start out by classifying your aims. I think it would be a good idea at first to concentrate on single blossoms. You'll find that making a portrait of a Peace rose is a very challenging task for a color-minded amateur. Later on you'll find these are subjects:

Flower arrangements. These are a special kind of art form all their own. Your local garden club undoubtedly has competitions for arrangements.

Garden scenes. The minute you walk into a mid-summer garden, you'll begin to see pictures. It's best to concentrate on one corner at a time, or a detail such as a flight of steps. Another idea: try a garden after a rain, or in early morning.

The woods. Trees, mosses, leaves . . . all the natural pattern shots in the world are yours when you go in the woods with an eye for *close ups.*

News pictures. This is not a joke. When you begin taking flower pictures, any daisy or black-eyed susan looks like a good subject. Later on you will learn that each year brand-new and wonderfully colored flowers are introduced. Although your gardening fan friend will know more about this than you are likely to, there are literally scores of new "inventions" of plants each year. Many of them are actually patented. And *these* flowers, when you photograph them, will have more meaning and beauty, for they will be news.

Take your time and plan what you are going to do *before you start touching the flowers with your hands.* In most cases you won't hurt flowers, but sometimes you may make them wilt more rapidly by a lot of handling.

Look for precise, simple compositions. Keep a sharp eye for patterns and textures, and then take steps to capture them as you wish. You may even want to try a pattern shot by putting a flower on a sheet of enlarging paper in the darkroom, exposing a white light such as a flashlight for a few seconds. Your result: a photogram. For exposure times and ways of doing the lighting, try experimentation.—THE END

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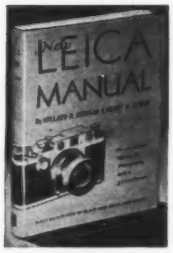

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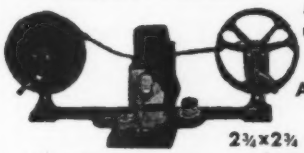

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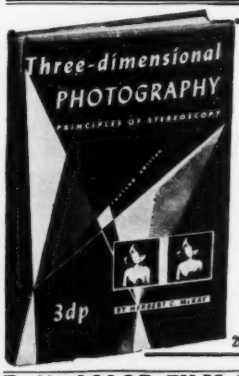

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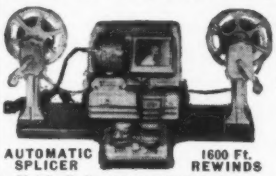

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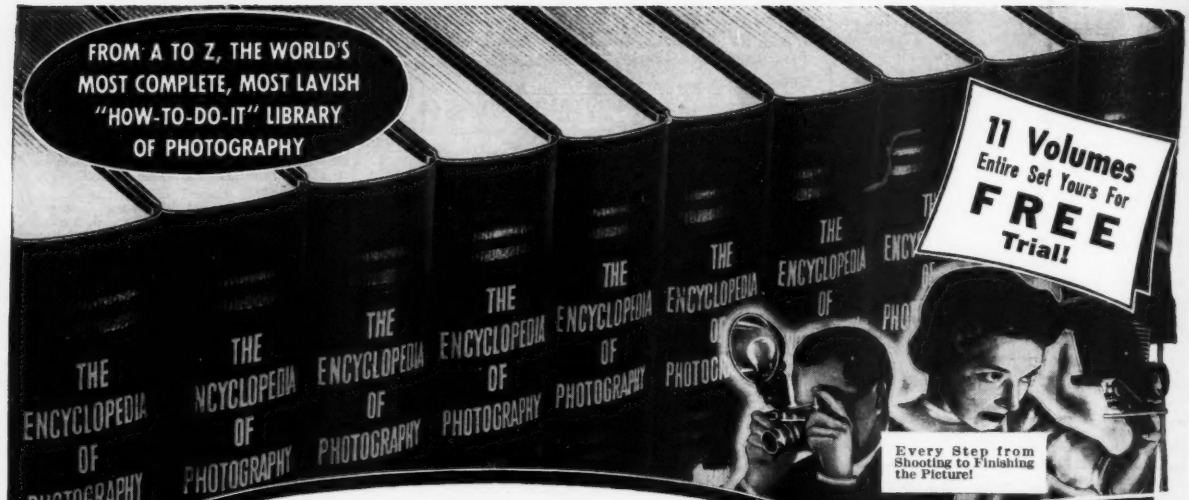

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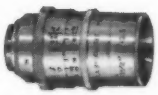

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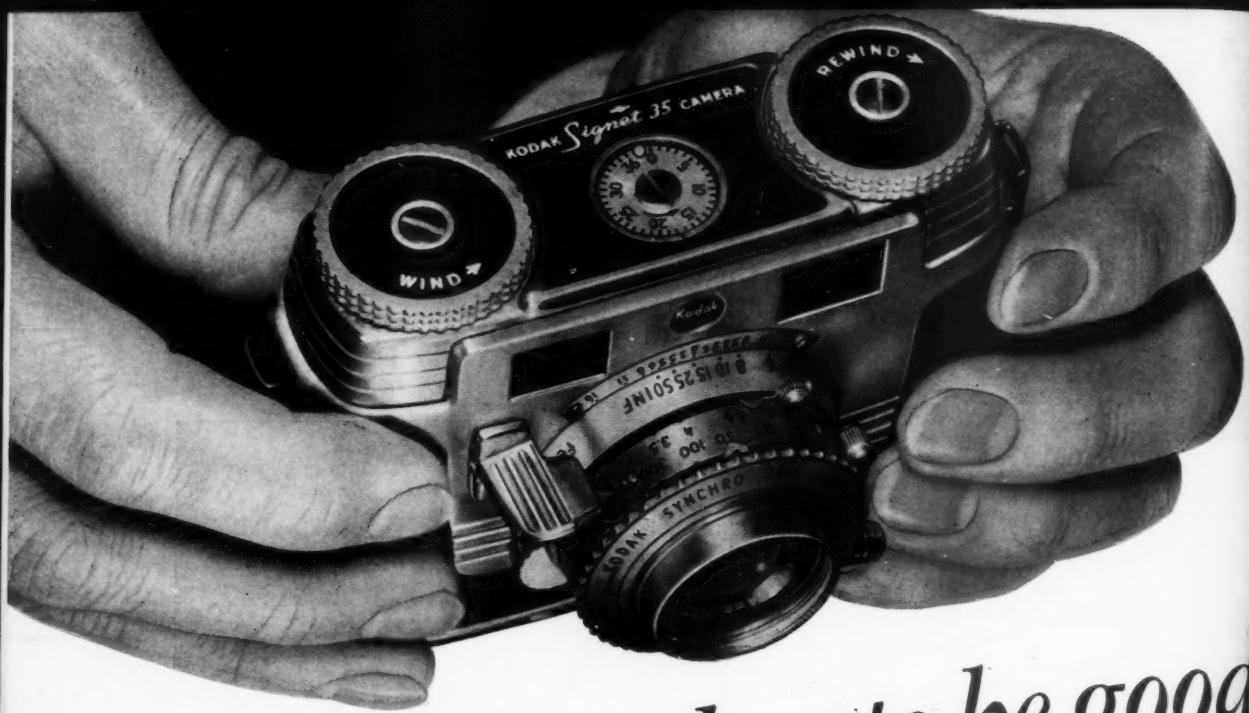

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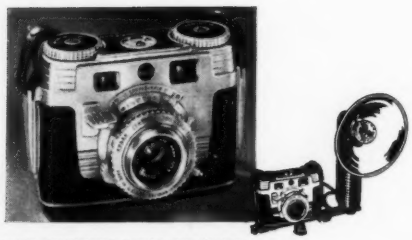

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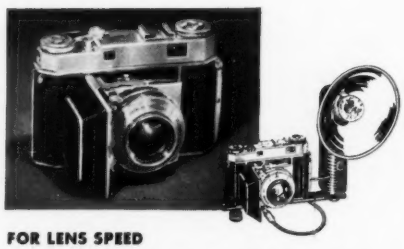

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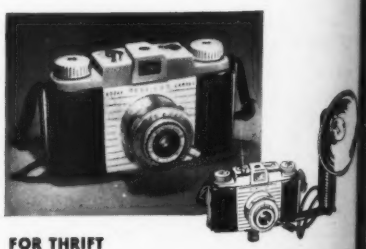

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